The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES

No. 131. Vol. 6. [Entered at Stationer's Hall.] NOV. 11, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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THE
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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

Weekly Notes.

By "Stroller."

When the "Mauretania" arrived at Sandy Hook, Mr. F. W. Swett wrote me a letter announcing his safe arrival after a "very nasty trip." These huge vessels certainly help to take the worst of the trip away, but this year I notice very few of my friends have spoken gleefully of having enjoyed a really good passage—and Mr. Swett can not be numbered among them.

* * *

Some of my readers are so wrapped up in the kinematograph as to begrudge the small space we have hitherto devoted to the optical lantern, slides, etc. On the other hand I am called over the coals by a great number who are very interested in the articles given on the lantern, and who complain that we do not devote sufficient space to the subject. Here's an instance just to hand:—

"The Rev. H. A. Butler regrets to note that the articles on the optical lantern have been discontinued in the Kinematograph Weekly, especially now that the season is commencing. Would the Editor be good enough to place him in communication with the contributor, as the Rev. H. A. Butler wishes some information as to novelties for this winter's school lectures. Is there now any other journal devoted to the magic lantern exclusively?'

* * *

Recently we have had difficulty in coping with the demands on our space, and, consequently, many interesting articles are pigeon-holed, but we soon hope to arrange for their appearance.

* * *

"Capt. Kettle" writes: "The last part of the article in the International number reads as if I had saved a panic at the King's Hall. This is not so, as the splendid exits and conveniences make it impossible for any danger to arise."

* * *

One of the names in the lists published this week of gentlemen selected for "Birthday Honours," has an indirect interest for the film trade. Lieut. Shackleton, the living picture record of whose Antarctic adventures, as published by Gaumonts, has been so well received, is made a Knight.

* * *

Calling on Mr. Squier, at the Globe Film Company's office, I heard of a continually increasing demand for the Globe service. Mr. Squier adds a few more customers each week, and finds that showmen keenly appreciate the policy of "renting only."

* * *

Mr. H. Booth, of the Lux London office, at the Film House, this week showed me a further improvement in the safety operating box of his own invention, which I have already described. A number of cords, running on pulleys, and actuated by a pedal hinged to the floor of the box, are severally attached to the light cut-off of the lantern, the switch controlling the motor running the machine, and where such is inside the box, the switch controlling the lights in the hall. All that is necessary when anything goes wrong is to press down the pedal, when the light is at once shut off from the film, the machine brought to a stop, and the lights in the hall automatically turned up. Mr. Booth has a further improvement in the device by which the shutter of the operating box is automatically made to drop over the aperture.

* *

Another firm should be added to the names of those maintaining a policy of 4d. per foot nett. Messrs. Markt & Co. assure me that they allow no discounts whatever. I have understood this for some time, in fact, the well-known agents for the Biograph Co., have several times been alluded to in my hearing as model traders in this respect, but it is interesting to have the firm's express assurance that they, in common with other of our chief concerns, have no intention of competing on price. It may be added that while the standard of the films they handle is maintained at its present

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level they are not likely to find them turned down in favour of cheaper goods.

* * *

The Cines Company are now settled in their new offices at 18, Charing Cross Road—a door or two from Cecil Court. On Tuesday I found them in the midst of moving operations, and congratulated M. Serra on securing more central head-quarters, which will be considerably more convenient for buyers than the old offices.

* * *

I had the pleasure of being present at the first show at the New Foresters' Hall, Reading, the latest addition to the rapidly growing English circuit of "T. J. West" halls. The hall, appropriately situated in West Street, is in advance of the living picture show as we know it in the south in more than one point, but more particularly as regards music. Instead of a pianist, or still worse a pianola or gramophone, it rejoices in an orchestra of eight performers, and Mr. West was quite confident that the very considerable additional expense would be more than covered by the greater popularity secured by the show.

* * *

It was not my intention, however, to deal with the Reading establishment here, but rather to reproduce for the benefit of the many among our readers who are curious as to the career of our greatest living picture showman, some of the stories with which he entertained us on the way back to town. One of these related to the very first picture taken by Mr. West. At that time he was in partnership with Mr. Haddow, in Edinburgh, and on the occasion of the King's visit to the city it was decided to secure a film of the chief incidents of His Majesty's trip. Cameras were arranged at various points, and the arrangement was that Mr. Haddow should rush from one to the other ahead of the King and take the pictures in each case. Mr, West was guarding a camera at the Colinton Hospital. In due course cheers announced the approach of the royal visitor, but there were no signs of Mr. Haddow, and hoping for the best Mr. West began to turn the handle himself. That first picture, taken as it were by accident, was, he assured me, not far from being the best he ever took.

* * *

In our Special Number reference was made to Mr. West's early activities as a lecturer. It was not there stated, however, that it was at this time, thirteen years ago, that he was first joined by his present popular chief of staff, Mr. G. H. Philp. Mr. Philp had no less than ten lanterns to manipulate in illustration of Mr. West's remarks, which called for the use of slides with rather elaborate dissolving and other effects, in addition to the living pictures, while Mr. West often lectured continuously for two hours.

* * *

The long association of these two gentlemen had hardly an auspicious beginning. Mr. Philp took it into his head that a gas cylinder was leaking, and requested Mr. West to hold his thumb over the mouth while he tested the sides with a match. Sure enough a small flame manifested itself, and at this moment Mr. West absent-mindedly removed his finger from the nozzle. The emerging stream of gas shot up and caught the beard which Mr. West was at that time wearing, completely removing if from one side of his face. As this gave him a one-sided appearance hardly suitable for a lecturer he shaved it off altogether, and has not troubled to grow it since.

* * *

Mr. West shortly goes on another trip to Australia. The date is uncertain for the rather curious reason that, as a keen politician "T. J." has determined to remain in England long enough to record his vote at the General Election which we are all expecting!

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

PARIS, November 9th.

An Invitation from Parisian Showmen.

Though feeling some disappointment at the absence of the French language in the Special Number of the WEEKLY, certain of our principal exhibitors have obligingly favoured its Representative in Paris with a "Service Card," which proves their appreciation of the paper. We hereby express our hearty thanks to the directors for their courtesy, and our compliments for the progressive spirit shown in such kinematograph shows as the Omnia Cinema, the Gab-ka, and the Cinema Palace. Later we will further write about the chief characteristics of these shows for the benefit of English showmen.

Parisian Citizenship for America.

Under the able management of Mr. Reader and with the most favourable climatic conditions of Paris, the Vitagraph Company is likely to make magnificent strides as a result of the establishment of a Paris studio. The wonderful possibilities of such a studio in the hands of the Vitagraph people have appealed so strongly to their minds that the project is in full swing, and will no doubt be executed with "American swiftness." The printing plant already installed in Paris by the Vitagraph Company has given encouraging results, and their production is now known and appreciated in all places. The Vitagraph Company also appeals to the taste of the French and general European public with the French made posters which are so popular. During our last visit to Mr. Reader we were pleased to see a few of the posters in preparation, and they should be a sure success.

Parisian Citizenship also for England!

From London as well comes a proof of the general appreciation of our city. Mr. F. J. Brockliss seems almost to live in Paris. Although we had the pleasure of seeing him at our Paris offices only a fortnight ago, he has again turned up this week, ever in search of new business. From our conversation we understood that we might soon see a new "marque" of films, manufactured by Mr. Brockliss, and we should not be surprised to hear any day that he has opened offices in Paris in order to be always on the spot. Mr. Brockliss certainly does not let the grass grow under his feet, and we are very pleased indeed to learn that the Lion films under his care are going so strong. Mr. Brockliss informed us that the new Melies illusion performance met with great success at the Folies Bergere, and he has already accepted several important engagements for this novel music hall "turn" which will shortly appear at one of the principal London halls.

A Masterpiece from Italy.

At the Paris offices of Messrs. Raleigh & Robert, which were crowded with clients, Messrs. Raleigh & Robert were reported "travelling," and we were received by M. Leo Lefevre, who has had the most successful and varied experience in the kinematograph trade, particularly in the direction of exploration. He had been ill since his return from the aeroplane races, which he took charge of "kinematographically" for the firm of Messrs. Raleigh and Robert, and he was finishing his cure by looking in the crowded darkroom at the projection of the Ambrosio film, Nero, or the Burning of Rome. We greatly admired this work of art, but so many have written of it that we will not add our modest testimonial to the heaps already received; the best testimonials are the orders, and more than 300 have already been booked! Reels of films were on the ground, already packed for shipment, and we were told that Nero was not the only film responsible for this abundance of orders.

DRAMATIC.

The Hard-Hearted Farmer

A strong and thrilling Drama of Retribution and Poetic Justice, full of incident, splendidly enacted and perfectly photographed.

The sturdy and prosperous farmer turns away an old beggar man. The beggar's curse—Scorned. Its effects:—First Disaster—Farmer loses his pocket-book and wealth. A horse deal; no money to purchase. Return home. **Second Disaster**—Farm on fire; wonderful smoke and flame effects. Complete ruin. Sale of stock and furniture. No sympathy. **A year later. Retribution.** The farmer, himself a beggar, is kicked away from his former house. **Vision and remorse.** Resting, the figure of the old beggar is presented. Remorse seizes the old farmer, who, too late, acknowledges his just punishment.

A PICTURE STORY WITH A MORAL, CHARMINGLY PRESENTED.

No. 4153 **Code "Curse"** **Length 540 feet**

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An idyllic love story, romantically set and skilfully reproduced in scenes which thrill, charm and fascinate at one and the same time. Full of incident and strong situations. A romance which will appeal to every audience.

Rivalry—Paternal objections—Assault—Cowardice and bravery—Tender passages—Recognition and reward of the true lover, and discomfiture of the cowardly suitor.

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CHRISTMAS, 1909 ✗ ✗ ✗

A WORD TO THE WISE EXHIBITOR: :

WAIT!

Do not place your orders until you have seen the Urban Christmas Productions, which will be fully announced in due course.

BEAUTIFUL—SEASONABLE—PERFECT—ENTRANCING.

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Who's Who?

Indeed this question of European films and the identity of their champions in the United States is a vital one, as is proved by the presence of the heads of a number of European makers, who have not yet all reported their final decision. Messrs. Ambrosio and Sciammengo, of the Ambrosio and Itala Companies, have emphatically declared Messrs. Raleigh & Robert as their agents, and the agencies advertised by these latter, transferred to the Import and Trading Co., are very likely to be finally the latter's. A tendency can, however, be observed among the European manufacturers to directly place agencies in the United States. Mr. Prieur has done so for the Lux films, and every expression of satisfaction is given here for the decisive step he has taken. Will harmony be restored in the ranks of the Independents, and will the American buyer remain faithful to the European films which have been so systematically criticised. and met not only with criticisms but with protective tariffs? Mr. Ambrosio in an interview published by the *Moving Picture World* declared the American market to be necessary to the European makers.

The Revival of "Headliners."

This idea, mentioned in your last issue by Mr. Cricks, is bound to come into practice. We have repeatedly expressed the same opinion, and advocated the erection of "Archives," and by this word we did not mean "sleeping" ones, as was the case with the gramophone disc collections sealed underground in the Paris Opera. These kinematograph archives are bound to be created before long, and we wish France had the honour of the initiative. The proposal seems to have been anticipated by Mr. Urban, when he wrote his able article in the Special Issue.

Who Originated Micro-kinematography?

Mr. Comandon has been credited by the press with the works which are not, it is true, quite unknown to our readers; we will return to the question later on. Giving credit to whom credit is due, we hereby will also mention a claim in favour of Dr. Hetz's works in the same class as Dr. Schleussner, mentioned in our last issue. By the way, the printer should be penalised for writing Ostreology instead of Osteology in our paragraph in the same issue.

No Shows on the Aldwych "Island."

Lord Alexander Thynne, the Chairman of the Improvements Committee of the London County Council makes a statement concerning the reason why the committee will not recommend that body to lease the "island site" between the Strand and Kingsway to a syndicate which has been negotiating for the property. The syndicate were willing to pay £5,000 annually for the rental of the land, and intended to run up a building for the purpose of providing musical entertainments and living picture exhibitions during the winter, and a series of trades exhibitions in the summer. The chairman withdrew the first recommendation made by the committee—that the council accept the offer—because on further consideration it was deemed inadvisable to allow a site to be let for a year, as it is possible that in the near future the land may be let on a long lease.

It will pay you not to miss a single copy.

THE MOVING PICTURE NEWS,

America's Leading Kinematograph Weekly.

Editor - ALFRED H. SAUNDERS

(Formerly of Moving Picture World

Subscription 8/4 Per Annum.

Kinematograph Publishing Co., 30-32 West 18th St., New York, U.S.

Another Valuable Addition to Cecil Court.

Mr. Edward de Montel, whose portrait is portrayed below, has been engaged by Mr. F. R. Griffiths, of the New Bioscope Trading Co., Ltd., as Private Secretary to Mr. Griffiths, and his Assistant Manager in the New Bioscope Trading Co., Ltd., and he takes up his duties on Monday next. Mr. Montel has been for some considerable time past general manager of the well-known Liverpool firm, Messrs. Weisker Bros. Mr. Montel

MR. EDWARD DE MONTEL.

is an Italian by birth, and was trained for the legal profession. He speaks several languages, and has a very interesting personality and his connection with the kinematograph trade dates from its inception. Mr. Griffiths is to be congratulated upon securing so able and efficient a lieutenant to lighten the severe strain entailed in handling his large and ever increasing business.

Vitagraph Notes.

The Vitagraph studios have been particularly busy lately with a number of special subjects. Although the Annette Kellerman film has not been shown, a large number of orders for extra prints have been received. Another impending release to attract attention is the film de luxe of "Launcelot and Elaine." Several "first run" exhibitors have written to ask for additional information on the film, with a view to interesting literary societies in the notable presentation. The scenes from the "Life of Moses," staged for the Vitagraph Co. by the Rev. Madison C. Peters, D.D., are so far advanced that it is possible to announce the first of the five reels for early in December, probably the first week in that month. All five reels are now in hand. The last of the Les Miserables releases will be made in America on November 27th, under the title of Jean Valjean. The incidents of the barricade and the escape through the sewers are particularly effective.

To Renters, Exhibitors and Others

EASTMAN'S CINEMATOGRAPH FILMS

ARE UNIVERSALLY ACKNOWLEDGED THE BEST IN THE WORLD

When buying new Cinematograph subjects insist on having a guarantee of the Origin of the Film and make sure that they are printed on NEW STOCK both as regards the EMULSION as well as the BASE

Beware of Regenerated Films

Printed on Short Lengths
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A Lecturer's Reminiscences of the Old Polytechnic Institution.

By W. H. GOLDING.

When the writer, attracted by the International Exhibition of 1862 paid his first visit to London, the three places of entertainment most familiar to those country visitors whose tastes did not lie in the direction of the ordinary theatre or music hall, were the Coliseum in Regent's Park, the Royal Polytechnic Institute in Regent Street, and the Gallery of Illustration in the southern part of the same thoroughfare.

When five years later he took up his residence in the Metropolis the first-named institution had ceased to exist. The last still opened its doors to the visitor, while the second, now often familiarly spoken of as "the old Poly," was still, as it had been for nearly thirty years, the home of popular scientific demonstrations. Within its walls were deposited numerous models of inventions of interest and utility, while it supplied a constantly varied program of lectures and entertainments displaying the wonders of optical, chemical, and other branches of scientific knowledge, varied with music and illustrated above all by the optical lantern on a scale and with a degree of perfection seldom attempted and still less frequently attained elsewhere.

There the diving bell descended at short intervals, often filled with visitors who enjoyed the descent into a deep tank of water. There electrical instruments of huge size and exceptional power displayed their astonishing effects to wondering crowds, and there "Pepper's Ghost" had made the Polytechnic famous.

Professor John Henry Pepper had been for several years the scientific director of the institution, and after he ceased to occupy that position he continued to take a more or less active part from time to time until long after the present writer's connection with the Polytechnic commenced, and indeed till within a few years of his death. An able lecturer, of commanding presence, thoroughly conversant with his subjects, and singularly skilful in devising practical applications of scientific principles, his most famous and popular illusion, the "Ghost" already referred to, was originally devised by Mr. Henry Dircks, and depended upon a very simple principle of reflection of light. The method of displaying it suggested by Mr. Dircks proved impracticable, as it would have involved the erection of a special building, but Professor Pepper saw his way to adapt it to the resources of the Polytechnic and to present it in a way so attractive as to draw crowded audiences and to prove one of the greatest successes of the day. The methods adopted became the subject of a patent in the joint names of the two inventors.

Everyone is aware that the ordinary mirror causes the objects reflected from its surface to appear as far behind it as they actually are in front, and the ghost illusion consisted merely in the use of a sheet of unsilvered plate glass as a mirror, so placed and so lighted as to prevent its being seen by the spectators, who were quite unconscious of its presence, while it was so transparent as to permit objects behind it to be seen as readily as if no glass were there, while those reflected from its surface were also seen with equal distinctness and appeared to occupy positions amongst the real objects.

The figures or other objects to be reflected were placed behind the proscenium and somewhat below the level of the stage in the large lecture theatre, and were illuminated by powerful limelights so shaded as to prevent any direct rays reaching the audience. The transparent plate glass reflector was placed at the required angle and in such a position that the performers upon the stage could move freely without being seen to avoid any obstacle as they passed to and fro.

The illusion was so perfect as to baffle no less a person than Professor Michael Faraday. Professor Pepper used to tell how that eminent man of science, after more than once

GREAT HALL,
of the
Royal Polytechnic Institution
309, REGENT STREET.

The above lithographic plate of the Great Hall of the Royal Polytechnic Institution was printed in the building itself by Mr. C. J. Cox, and was presented to the writer by Mr. Cox on the closing night.

witnessing the demonstration, remarked, "Do you know, Mr. Pepper, I do not know how your illusion is produced," and it was not until he was taken upon the stage and his hand placed upon the plate glass that he said, "Ah, now I understand it! Yes, that is very beautiful."

This illusion was used to illustrate many subjects, perhaps the most popular of them being "The Knight Watching His Armour," the back part of the stage being fitted to represent the interior of a church. The candidate for knighthood, as required by the rules of chivalry, was kneeling before the altar alone during the long hours of the night preceding his installation, and was visited at intervals by various figures (ghosts) who endeavoured to tempt him to stray from the path of duty. Their advances having been one after

November 15th

KING MANUEL

Arrives in England

We purpose taking a series of pictures of the King of Portugal's Visit in England—Reviews, Receptions, etc., which will be spread over a number of days. You do not require a long length of any individual day's event, but a short length of the principal events, we therefore purpose taking just a short length of each.

Monday, 15th.—King Manuel's Arrival at Portsmouth and Windsor.
Wednesday, 17th.—Visit to the City and Reception at Guildhall.
Friday, 19th.—King Manuel Inspecting the Guards.

We can send you each of the day's incidents as taken; you will then be able to announce to your audiences that a series of pictures will be shown of King Manuel's Visit, comprising the most important functions attended by our august visitor.

The total length of the series will be about **350 feet,** and the price as usual **4d.** per foot.

Who secured the Best Bioscope Film on November 9th of the

The Lord Mayor's Show?

See Ours before you decide. ***Length 175 feet.***

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Marvellous Quality. **Wonderful Boxing.** **A Great Film.** **Length about 400 feet.**

The Tender-Hearted Drunkard
Length 515 feet.

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Length 600 feet.

Lemon Growing in Sicily
Length 295 feet.

Not Wanted on the Voyage
Length 275 feet.

A Mother's Heart
Length 795 feet.

The Merry Widower
Length 475 feet.

All Released November 11th. ***Price 4d. per foot.***

The WARWICK TRADING Co., Ltd.

The World's Headquarters for Animated Photography.

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another resisted and the tempters put to flight, at length, as daybreak dawned, there arrived the lady of his choice to tell him that his long vigil was at an end and his reward at hand. The costumes and dialogue being supplied and the reflected figures caused to approach gradually and as gradually to melt away, the performance was highly effective and the illusion complete.

On the last occasion on which the writer saw the ghost effect used by Professor Pepper, he employed it to illustrate an eclipse of the sun, the phenomenon being apparently witnessed through the window of a room in a country house opened for the purpose in a piece of scenery at the back of the stage.

In 1879, some three years before the closing of the Polytechnic, Professor Pepper introduced a new optical illusion devised by himself and Mr. James Walker, an American gentleman, to which they gave the name of "Metempsychosis," a name the very sound of which suggested mystery, and which proved fully as marvellous as the ghost itself. Being the subject of a patent, the means of production were most carefully concealed, and even the directors of the institution themselves were rigidly excluded from the stage while they were in position. The writer well remembers being in company with Professor Malden and many other past and present members of the staff at the first introduction of the performance on one of the memorable Press nights. Many possible methods of producing such a result were suggested by those present, but in no case did their conjectures prove to describe with any approach to accuracy those actually employed, which were in due course made public when the necessary patent formalities had been completed.

On the floor in the centre of the stage stood a chamber or smaller stage about twelve feet square, "tastefully upholstered and closed by a curtain, which could be lowered at pleasure," and raised a few feet above the floor, from which it was reached by three or four steps. A square couch or "sociable" stood in the centre of the chamber and the interior was softly illuminated by a gas lamp standing upon a small table. On the curtain being raised the chamber appeared to be empty, and from it presently advanced, apparently without means of entrance, someone who apologised to the audience for an unexpected delay in Professor Pepper's arrival. Scarcely had the apology been made when the Professor's voice was heard exclaiming "I am here!" and immediately afterwards he also walked in apparently from nowhere and through a closed wall, and descending the steps proceeded to address the audience and introduce the performance.

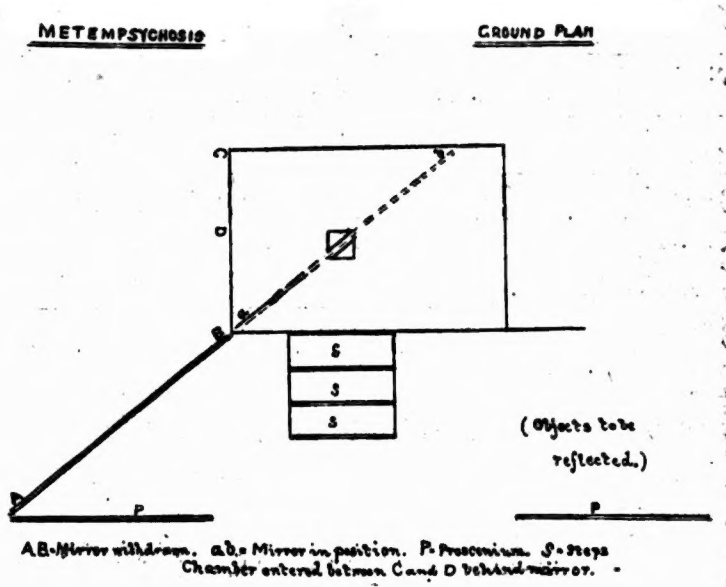
Oranges in his hands were placed in a bowl and vigorously stirred, until suddenly the bowl was thrown down, and hanging in a wire basket at the rear of the small chamber appeared a number of jars of excellent marmalade which were distributed to the occupants of the front seats in the auditorium. Similarly sausages were mysteriously reconverted into the animal from whose meat they were supposed to have been made, in this case a small live dog! A chest of tea was transformed into a tray of tea-cups, of whose contents the ladies in the front row were invited to partake, and other equally mysterious changes were effected in the presence of the audience without any apparent means.

Mr. Burnand wrote a clever sketch entitled "Curried Prawns," to be illustrated by this method, which was duly presented to the public with the musical and descriptive aid of Mr. George Buckland; but probably the most attractive and most puzzling transformation scene was one which depicted the strange experiences of an artist with a lay figure. On the rising of the curtain the front portion of the stage was seen to be arranged as a studio, with a partly finished picture on the easel and the separate parts of a life-sized lay figure at hand. These the artist proceeded to fit together, and having draped the figure and placed it in position within the small chamber near the back of it, he descended the steps, returned to his easel, and continued to work at his picture. After doing so for a little time he seated himself, commenced to read, and shortly fell asleep. Thereupon the lay figure began to advance slowly, descended the steps, and approached the easel. It then added a few strokes to the drawing and deliberately marched back to its former position in the chamber.

Immediately afterwards the artist awoke, walked quickly to the figure, removed the drapery and hastily took it to pieces again, throwing them down as if to assure himself or his audience that they were actually wooden, and finally retired.

These astonishing results were produced by means of a large sheet of plate glass carefully bevelled at the edge and silvered on the back to form a mirror, the silvering being afterwards scraped away to form a series of stripes or bands gradually increasing in width and leaving narrower and narrower bands of clear glass between them, so that at one edge of the plate the lines consisted almost wholly of silvering and at the other of clear glass. This exactly fitted into a groove in the roof of the small chamber invisible to the spectators in front, and a corresponding groove below in which it was caused to slide diagonally across the chamber at an angle of forty-five degrees, the central seat when in use being also divided diagonally so as to allow just sufficient room for the glass to slide between the two halves. The lower edge rested on a carriage or frame provided with wheels covered with rubber rings or tyres and travelling in a grooved rail on the floor of the stage.

By this means the glass mirror could be silently and imperceptibly drawn or pushed across the chamber and withdrawn at pleasure behind the curtains forming the front of the proscenium and out of sight. The mirror being invisible and reflecting the sides of the chamber, its presence was not suspected, as the reflected portions exactly matched those hidden behind it, and the chamber appeared empty when in fact half of its interior only was seen and the other half was a reflected image. As in the case of the "ghost," objects



placed in a suitable position behind the proscenium appeared by reflection in the interior of the hidden part of the chamber. When the mirror travelled across the chamber the real objects behind it were gradually replaced by the reflected images of their duplicates in front, and as gradually reappeared when the mirror was withdrawn. Thus when the reflected image of the lay figure had completely taken the place of the figure itself the latter was readily removed and replaced by a person dressed to represent it. The mirror being then drawn back he stepped out upon the stage, and on his return the mirror was again introduced to cover his retreat and the figure replaced in its original position, the spectators in front being entirely unaware that they were not looking at the same object from first to last.

Miscellaneous Advertisements

6d. per line (10 words).
Three insertions for price of two.

The Best Medium for Operators.
Sure Sales of Apparatus and Films.

PARTNERSHIPS.

PARTNER (Working) Wanted to Join Advertiser in a Good Variety Artiste and Film Hiring Agency, North preferred; every prospect: very small capital required; good connection in business.—Apply Box 36, Kinematograph Weekly, 11 Tottenham Street, W.

SITUATIONS VACANT AND WANTED.

OPTICIAN requires Assistant in Lantern Department. State qualifications. Salary 25/-, extra money for exhibiting.—T. MASON, 5 Dame St., Dublin.

WANTED Immediately, a first-class experienced Operator, one who understands taking, printing, developing, etc., etc. No experimenters required, only first-class professional men need apply. All particulars first letter. No callers. All letters—Apply, A. & H. Andrews, Pictorial Enterprises, 5 New Compton Street, London, W.C

OPERATOR seeks situation. Have had 4 years' experience. Disengaged. Good references.—P. B., 21 Lugard Road, Peckham, London.

A WELL-KNOWN Buyer and authority in the profession, who is in touch with the whole of the trade, is anxious to undertake commissions for purchase or sale of Films, Apparatus, etc. Small commission only charged, and absolutely dependable. Best references.—Reply, in first instance, Box 35, Kinematograph Weekly, Tottenham Street, W.

AN Artist with spare time and with special knowledge of slide painting, desires work at exceptional prices. Can work up from drawings or descriptions. Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

OPERATOR, with or without own machine, latest Urban gas or electric; competent, disengaged.—H. W. J., 158 Peckham Rye, S.E.

OPERATOR, electric or gas, desires Evening Engagement, also has good knowledge of photography, and would like to take interest in any branch of kinematography.—WILLIAMS, c./o. 1 Chertsey Street, Tooting.

FRENCH Workman (was foreman at Pathe Freres, Paris) seeks Employment as Film Maker.—G. Q., 52 Doddington Grove, Kennington.

OPERATOR (Abstainer), requires berth as Assistant or could take full charge Moderate Wages. Certificate.—"Operator," 61 Vauxhall Bridge Rd., London.

OPERATOR, Young Gentleman (17), disengaged. Six months' experience in London Hall. Good references.—P. W., 56 Leander Road, Brixton Hill, S.W.

CAPTAIN KETTLE, Pioneer Picture-Pianist-Lecturer; shortly at liberty "His descriptive music and lecturettes absolutely unique." Vide Press Cherry Tree, Blackburn.

OPERATORS requiring situations cannot do better than advertise in the KINEMATOGRAPH AND LANTERN WEEKLY. It is the paper which is read by the whole trade.

APPARATUS & FILMS FOR SALE AND WANTED.

WANTED to Sell, all the Latest Films. All the latest films in stock.—Write or Wire, INTERNATIONAL FILM Co., 44, Whitefriargate, Hull.

SEND for List of Special Up-to-Date Secondhand Films for Sale, including Blackpool Flying films.—WALTURDAW, LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

SEND for Our Hire Lists with Scale of Charges. We hire Pathe, Biograph Vitagraph, and all leading makers' films.—WALTURDAW Co., LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

WRENCH MODEL 1AA combined Cinematograph and Projection Lantern Perfect Projector, all movements, No. 3 rack mount, No. 3 Darlot Cylinder of 3 in. focus and 1 25-32 in. diameter, 2C lantern objective, No. 1 base board and swing round, No. 1 lantern body, No. 3 wrench condenser, two No. 1 spools, 11⅛ in. diameter, and iron bound carrying case with wrench high power fine mixed jet with fine adjustment taps, in condition absolutely equal to brand new, only used twice, cost £27/0/0, take £17/7/6, an unprecedented bargain, one of the finest machines on the market. We have a very large stock of others; full particulars, post free on application.—City Sale and Exchange, 54 Lime Street, London, E.C.

APPARATUS of any kind is easily sold by advertising it in the KINEMATOGRAPH AND LANTERN WEEKLY—6d. per line. Try it.

CHEAP and good Films for Hire. State how many feet wanted, and programs will be submitted, on approval, against cash deposit. No scratched Films; all, as new, including coloured.—PICTURE HALL, Monk's Road, Lincoln.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—Walter Tyler, Ltd., 48, Waterloo Road, London. Lists Free.

WANTED Slides pertaining to China and its people. Good price given for original subjects, coloured or plain, send lists to J. Chuan, Box 32 KINE OFFICE.

MISCELLANEOUS.

FILM HIRE, send for lists. We go nap on Pathé, Biograph, Cricks & Martin, Edison, and Vitagraph films. 40 other publishers.—WALTURDAW Co., Ltd., 40 Gerrard Street, London, W.

SEND for Second-hand List of Up-to-date Films, published to-day, also list of all the old winners. Prices from ½d. per foot. We can offer you any film advertised at less money than elsewhere, must be cleared to make room for new novelties.—WALTURDAW Co., Ltd., 40 Gerrard Street, London, W.

POSTERS, POSTERS, POSTERS.—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU. **560 Royal** the phone number of THE GAUMONT Coy. LTD. Office in Liverpool, where every trade requisite can be obtained for purchase or hire.

WALTURDAW No. 3. Bargain, cost £26/10/0, nearly new lantern objective no cine lense, what offers, best references —Box, 1909 KINE OFFICE.

GREAT BARGAIN, 3 aluminium revolving camera tripod heads, with best polished art legs 4 ft. 3 ins. high. Price £7/15/0 each. To be sold at half-price.—Jas. S. Wheeler, First Avenue, Enfield.

C. SPENCER, Australasia,

Importer of the Latest Subjects, Machines and Accessories,

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Advertisers can have reprints of their current Advertisements in the "Kinematograph and Lantern Weekly" at the following Charges:—

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E. T. HERON & CO.,
1, 9, 11 TOTTENHAM ST.,
LONDON, W.

Picture Personalities.

No. 11.—Mr. G. H. Blackburn.

Although still a comparatively young man, the subject of our sketch is quite an old hand in the picture business. In a very interesting interview which our representative had with Mr. Blackburn recently, we gathered that his experience of lantern work in various phases extends over a period of twenty years. In his early days he did a large amount of temperance work in an honorary capacity, and his first lantern experiences were with a three wick oil lamp in Band of Hope work. During the interval he has gone through all the varied stages of Temperance work, and in doing this has consistently kept up-to-date in the lantern world.

Mr. Blackburn is on his native heath at Middlesbrough, and is one of the few men in this remarkably cosmopolitan town who are serving the public in the place of their birth. He is organising secretary of the Middlesbrough Temperance

Society, and manager and licensee of the Society's hall—one of the largest Temperance halls in the country. In the years prior to his appointment as hall manager, the building was visited yearly by about 50,000 people. Since his appointment the popularity of the hall has rapidly increased until now over a quarter of a million people visit it each year. He attributes a large part of this increase to a progressive policy, and as a strong believer in all counter attractions to the public house, has sought to encourage the high class picture entertainments for which his hall is well known. Asked by our representative if he thought it advisable to run a permanent picture show, he remarked that broken weeks in the winter months were too numerous to permit of this, but so long as the Hall was being used for general Temperance purposes by counter attractions and educational methods, it was serving the object for which it was built. He has under consideration, however, a scheme for converting certain club rooms on the ground floor into a small hall, and it is possible that in the near future a permanent picture entertainment may be established there.

His interest in lantern work was largely fostered and helped by the "Optical Lantern Journal" of other days, and he can retail many interesting experiences with past and present lecturers for whom he has operated at one time or other, including the late Mr. Douglas Carnegie.

He has great faith in the lantern, whether with "still" or "moving" pictures, and is of opinion that very many poorly educated people received their only instruction by means of "eye gate." He maintains that the ordinary lantern slide is as popular to-day as it was twenty years ago, and cites this as a proof that pictures of all kinds have come to stay. So long as film makers turn out good, clean subjects, there will be a public waiting to see and appreciate them. "It is the age of pictures, by newspaper, hoarding, and hall," remarked Mr. Blackburn, and that the ordinary lantern picture can still draw the multitude, is proved by crowded houses twice each Sunday evening at the Temperance Hall, when Gospel Temperance Services are conducted, "still" pictures only being used to illustrate song and story.

Mr. Blackburn devotes much of his time in the spring and summer months to organising Popular Holiday Tours on the Continent, and often during the season personally conducts parties in Holland, Belgium, and France. When abroad he keeps in touch with the animated picture business, and anything he finds worth using, either in advertising or exhibiting, he does not fail to adapt to English methods. His animated picture programs invariably include a good class travel picture, and often another educational subject of outstanding interest.

Having "gone through the mill," Mr. Blackburn is quite at home either as manager, lecturer, or operator, and in the latter capacity has an enviable record in never disappointing an audience during the whole of his experience.

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It fulfils the Imposs

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Telegrams—
"Walter Tyler, London."

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ILLUSTRATED SONG SLIDES

LATEST ADDITIONS:

Old French Bonnet
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I've got the Blues
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I'll be Right with Girl
Gain World by Wishing
Buy me an Airship
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BUSINESS AS USUAL DURING EXTENSION OF PREMISES
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FIRST-CLASS ENTERTAINMENTS PROVIDED, Town or Country, at short notice, **One Standard, The Absolute Best**

A. & H. ANDREWS, Motion Picture Specialists,
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'Phone: 9488 Gerrard. 'Grams: "Andreora, London."

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The National Bioscope, No. 1 & No. 2

Dog and Maltese Cross Movements. Rock Steady & Flickerless—like looking at a Book.

CAN BE SEEN AT OUR SHOW ROOMS. ANY TEST.

12 St. Martin's Court, Charing Cross Road, W.C.

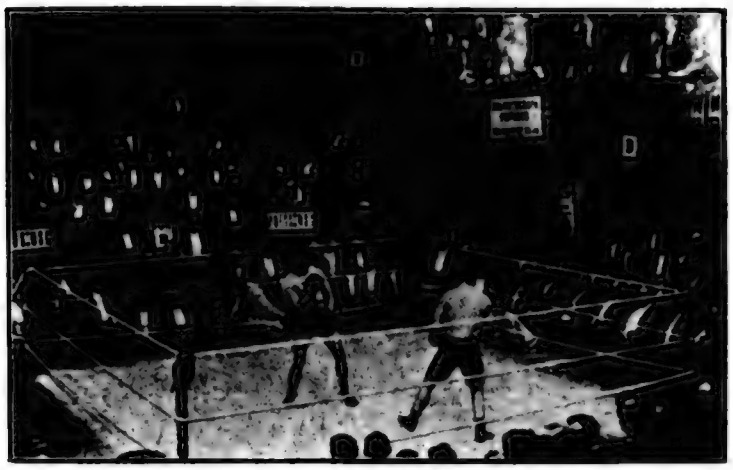
Telephone: 7115 Gerrard **(Opposite The London Hippodrome)**

The Welsh-Summers Fight.

FILM READY FOR NEXT WEEK'S SHOWS.

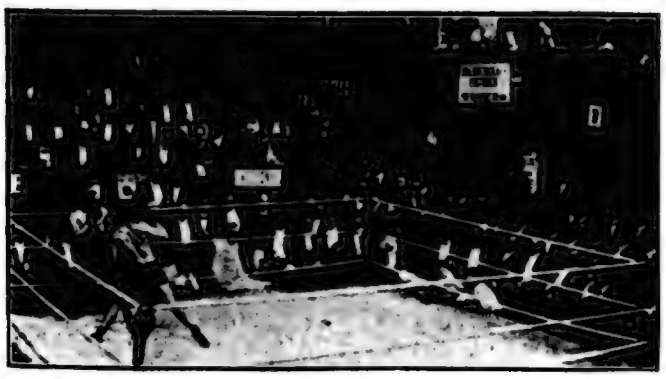
The most important lightweight boxing contest likely to be decided in this generation, ended, on Monday evening last, in Freddy Welsh, of Pontypridd, being acclaimed the winner on points over Johnny Summers, of Canning Town, after twenty rounds of hard and fast fighting at the National Sporting Club.

As already announced, the kinematograph rights of the fight were held by the Gaumont Company, and by Monday next we are informed positive prints will be ready for delivery to showmen. They will, of course, be supplied on hire only,



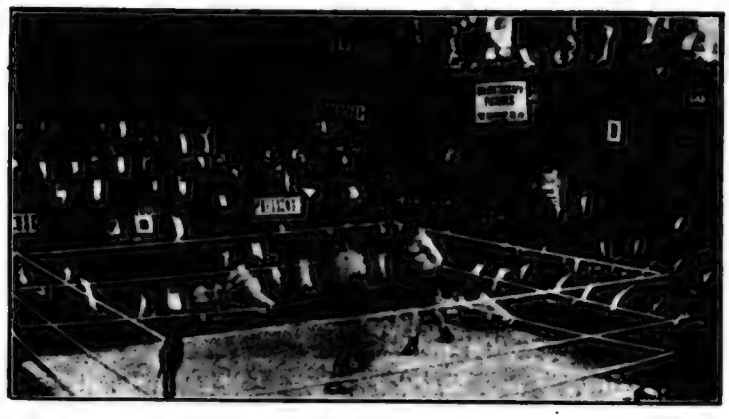
with exclusive rights for various towns, which may be obtained from the Gaumont Company. It is probable that the film will be issued in two lengths of 1,000 and 1,500 feet respectively, but any showman desiring to show the whole twenty counds can, of course, be supplied with a subject showing the rontest from beginning to end.

With the idea of getting the very best photographic quality possible, the company are making no attempt at "rush work," and the careful development of the negative was proceeding at the time of our call at Chrono House. An inspection showed that the portions already completed were of such a



standard as to encourage the hope that the wonderful quality of the Hague-Langford film was to be surpassed, but we are compelled to defer our opinion of the complete subject until next week's issue.

Regarding the battle itself, it is unnecessary to say more than that it was hard fighting throughout, and although there was a deal of clinching and in-fighting, all accounts agree in stating that there was also above an average amount of more than ordinarily clever open fighting. Welsh's speed with feet and hands alike, his brilliant feinting and lightning blows, seem to have astonished the members of the N.S.C., and there can be no doubt whatever that thousands of boxing enthusiasts will seize the opportunity presented by the exhibition of the film to see for themselves whether the press descriptions of the Welshman's brilliance are over-coloured or not. The drawing powers of the film should be increased by the fact that, as far as we are aware, no film has been shown,



in England at any rate, of a fight in which Welsh, the most talked of fighter in the world after Jeffries, figures.

Our illustrations serve to give an idea of some of the chief incidents of the fight—and of the film. The results of Welsh's lightning blows are clearly visible in the third picture, where Summers' face can be observed to be badly "painted," while a good idea of the style of the new Champion can be gained from the first illustration,

Lord Mayor's Show.

The Gaumont Company secured their usual good picture of the procession on Tuesday, and exhibited at the usual short interval at several leading London halls. The Warwick Company was another who put in some hustling in connection with this "annual."

Telephone 1636 North. Write at once for full particulars

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SOLD FOR CASH or ON VERY EASY TERMS.

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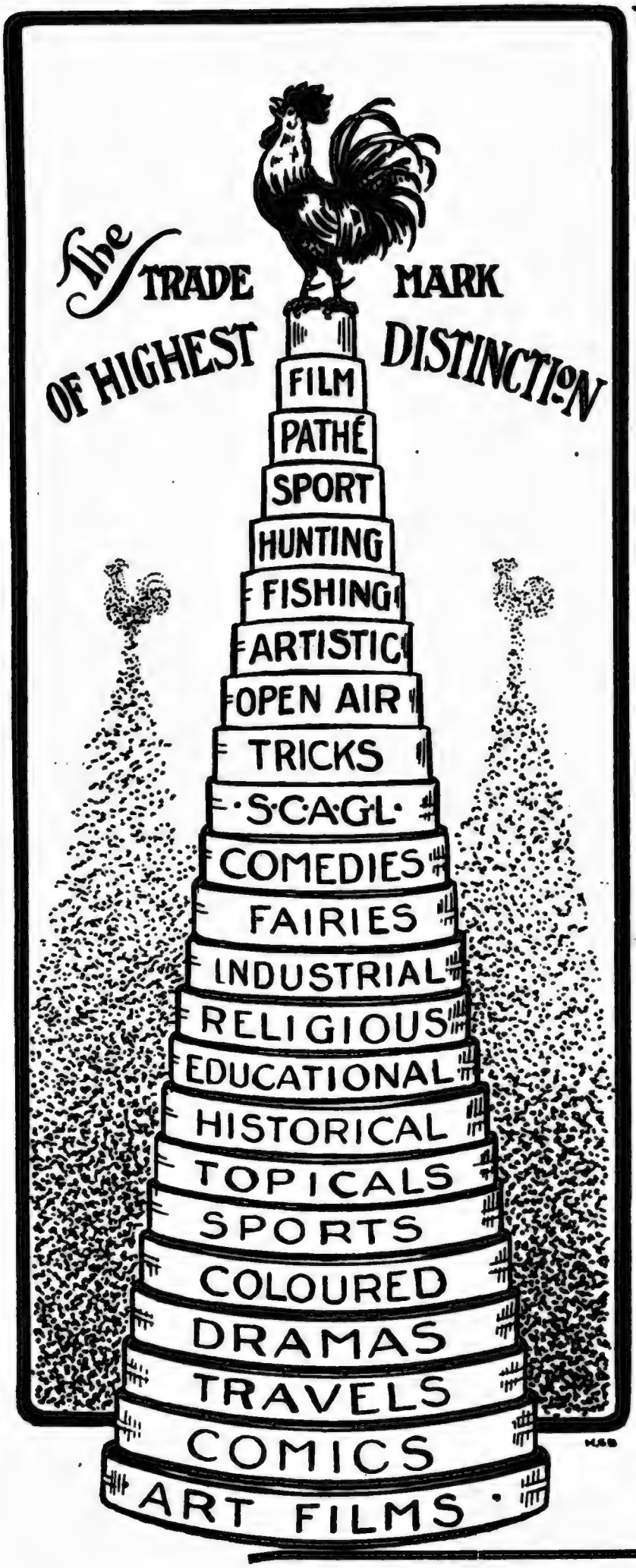

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but you can make a much bigger

"Pile"

for yourself by exhibiting our

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the BEST on the market and the favourites of the PUBLIC.

PATHÉ FRÈRES,

LONDON,

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Telegrams: "Phonofilm, London."
Telephone: 3037 Central—3239 Gerrard.

Films Exhibited Mondays & Tuesdays.

You will want some of these Films

For Your Next Programme.

Note the Releasing day, Tuesday, 16th November, 1909, and ask your Hiring Agents to reserve the Films you select for prompt delivery.

THE JOCKEY (S.C.A.G.L.)
Comedy by V. Mandelstann
Code Word "Italique." Approx. length 857 feet

THE SEARCH FOR GLORY
Comic
Code Word "Irruption." Approx. length 346 feet

FICKLE FORTUNE
Comic
Code Word "Jacinthe." Approx. length 460 feet

A MARRIAGE IN AUVERGNE
Open Air
Code Word "Jacasse." Approx. length 314 feet

WHEN PRISON BARS AND FETTERS ARE USELESS
Comic Trick Subject
Code Word "Jalon." Approx. length 626 feet

WHO WILL WIN MY HEART?
Comic Piece played by M. Max Linder
Code Word "Ivraie." Approx. length 314 feet

BUFFALO HUNTING IN CENTRAL AFRICA
Sport
Code Word "Jaguar." Approx. length 346 feet

PATHÉ FRÈRES COLOUR CINEMATOGRAPHY

The Celebration of Yokohama's Jubilee

Code Word "Inviter" Approx. Length 528 feet

THE LADY WITH THE CAMELIAS

Code Word "Inusité" By ALEXANDER DUMAS. Approx. Length 1270 feet

ART FILM Shakespeare's Great Tragedy **OTHELLO**

THE MOOR OF VENICE

Code Word "Isba" COLOURED Approx. Length 1105 feet

See Pathé Frères' Weekly Illustrated Bulletin and Supplement, No. 28, for FULL descriptions; also "New Films and their Makers" of the KINEMATOGRAPH WEEKLY.

PATHÉ FRÈRES, LONDON,

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Telegrams: "Phonofilm, London." Telephones: 3037 Central. 3239 Gerrard.

MARKT & Co. (Ltd.)

American Film Department.

BIOGRAPH

We are releasing on NOVEMBER 13 (Saturday)

Pippa Passes, or the Song of Conscience

Portraying in Moving Pictures the poetic thoughts of Robert Browning. *Length 983 ft.*

Releasing NOVEMBER 17 (Wednesday)

:: Leather Stocking ::

Freely adapted from the "Last of the Mohicans," by James Fenimore Cooper. A beautiful romance of the American Indians. *Length 996 ft.*

Synopsis Posters of both the above will be supplied at 1/- per dozen.

SELIG

Releasing NOVEMBER 20 (Saturday)

BLIGHT OF SIN

A scenic romance of the Southern States of North America. Full of life and thrilling adventures. *Length 995 ft.*

Releasing NOVEMBER 24 (Wednesday)

SPRING HAS COME

A Comedy. *Length 295 ft.*

Releasing NOVEMBER 26 (Friday)

THE STAMPEDE

Great spectatorial drama of the plain, Cowboys, Cattle Rustlers and wild life on the frontier, with a grand stampede of several thousand cattle over the plains of N. America.

LUBIN

The following films will be released on NOV. 19 (Friday):—

WHO DISCOVERED THE NORTH POLE?

A roaring comic, based on the Peary-Cook controversy. *535 ft.*

BILLIKEN *Length 465 ft.*

This at the start is a pathetic little story of a child's love for her Billiken doll. The end is filled with shrieks of laughter.

BLANK CHEQUE

A thrilling comedy of everyday life. *Length 955 ft.*

Descriptive Bulletins of all the above will be cheerfully sent to all applicants sending us a postcard, and we will place you on our Mailing List. For further descriptions of the above films see "New Films and Their Makers."

West End Showroom: 4 RUPERT STREET.

Head Office: 6 CITY RD., LONDON, E.C. Telephone 648 City.

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Telephone: No. 87, EAST BIRMINGHAM.
Telegraphic Address: "BARATA," BIRMINGHAM.

Great Marlborough Street, MANCHESTER.

Telephone: No. 2538, MANCHESTER.
Telegraphic Address: "OXYGEN," MANCHESTER.

BOYD STREET, NEWCASTLE-UPON-TYNE.

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Telegraphic Address: "OXYGEN," NEWCASTLE.

B.J.

British Journal of Photography.

THE PHOTOGRAPHIC JOURNAL WITH THE READING IN IT.

Specimen Copy FREE from the Publishers.

HENRY GREENWOOD & CO., 24, Wellington Street, Strand, London

Mr. T. J. West's Sixth English Hall.

THE NEW FORESTERS' HALL, READING.

The New Foresters' Hall, Reading, is the latest acquisition of Mr. T. J. West, and, judging from the audiences present on Thursday last, the first night, it should prove not the least successful of the circuit of halls which Mr. West has built up in England during the last few months. We availed ourselves of Mr. West's invitation to travel to Reading for the opening performance with a good deal of interest, for although, in common with most other members of the trade, well acquainted with Mr. West's enterprises in Australia, we had not previously had an opportunity to inspect a West show for ourselves, and were curious to see if anything of value to the British showmen were to be obtained from a study of the methods of such a past master of the art of entertaining as Mr. West.

The Foresters' Hall has had a somewhat chequered career, and, since its abandonment by the body whose name it bears, has been occupied by Messrs. McIlroy, a large local firm of drapers, who recently abandoned it for specially erected premises elsewhere. Mr. West saw the possibility of the site, and secured a lease which will enable him to retain the hall for 21 years if desired, and he has worked a transformation in its appearance both within and without, which has converted the structure into a hall ideally suited, in shape and size, for pictures. The alterations. in designing which the expert assistance of Mr. Fred W. Albury, F.R.I.B.A., were called in, consist in the hall itself of the erection of a dress balcony, which contains the best seats, the raising of the floor from stage to back of the hall so that every seat commands a clear view of the screen, and the re-decoration of the walls and ceilings. Tip-up seats have been fitted throughout by Dean and Co. in the 3d. section close up to the screen as well as in the balcony. In the front, the improvement is even more marked. Part of the premises have been divided off into shops, two of which flank the entrance hall, and which, when occupied, will add considerably to the brightness of the front, aleady prominently decorated with an appropriate sign and illuminated by four large arc lamps. The entrance hall itself is 14 ft. wide, with a tessalated pavement with "West's Pictures" worked in mosaic, and contains an attractive kiosk for the issue of tickets. The seating capacity of the hall is between 650 and 700, and a show is given twice nightly, about 5,000 ft. of film being shown in two parts, with an interval.

In Australia Mr. West is noted, above all other showmen, for the excellence of his music, and the music is one of the strongest features at Reading. An orchestra of eight, under the baton of Mr. Hadyn James, is employed and furnishes an *appropriate* accompaniment to each picture. We emphasize the adjective because the great weakness of many shows is the lack of harmony between the picture and the accompaniment. At the Foresters' Hall this is admirable and furnishes one of the points on which other shownen might learn from the West organisation. Another was the well balanced selection of films. Trip to Mont Blanc, Bill's Wedding Day, The Fisherman, National School of Cavalry at Ypres, Wanted a Medium for a Son-in-Law, Death of the Duke D'Enghein, Auntie in Town, Dynamite, Saved by Carlo, and He Tried on Handcuffs, formed the program for the first week (a change is made every Thursday), and the applause with which they were greeted was the best proof of the interest excited. Indeed, a native of the district assured us that he had rarely heard so much applause from a Reading audience, which is seldom moved to give a "hand." Technically, the picture was excellent. Mr. Arthur Smith, late of Raymond's Bio-Tableaux, was the operator, and on this occasion he had the advice and assistance of Mr. G. H. Philp, Mr. West's chief of staff. The projector is one of Pathé's, and 65 amps. enable good illumination to be obtained with an 80 feet throw. A motor generator is being installed by Messrs. Baughan & Co., of Reading, which should have the effect of still further improving the picture, while an "Allefex" machine is also to be installed.

It will be seen that in equipment the hall has every essential to success. In the still more important matter of management it will be equally well furnished. For the position of manager Mr. West has secured the services of Mr. Mattie-Cheshire, with whom, as an artiste, he has had an association of some twelve years, and in all the things, great and small, that go to secure the comfort of an audience nothing is lacking. We are not surprised to hear that on Saturday a "Full House" notice was required—a continuance of the show on the lines of last Thursday's performance should assure success in more than usual measure.

Kinemacolor in the States.

America is so anxious to see "Kinemacolor" (already permanently established in London, Paris, and Berlin) for itself, that Mr. Charles Urban, accompanied by a large staff of assistants, leaves England by the "Kronprinz Wilhelm" on Wednesday next to give demonstrations of the new art in New York and Chicago.

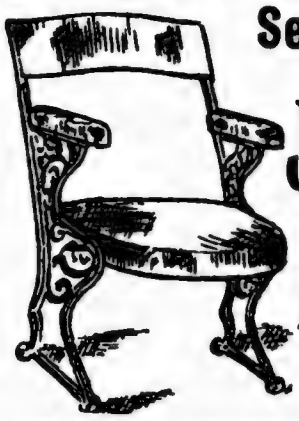
Enterprise.

We understand that Messrs. A. and H. Andrews, who have so rapidly come before us by their energetic business capacity, are already contemplating extensions, and that they intend keeping a big stock of every requisite, so that they can become general suppliers to the trade. The Allefex machine is selling well, and they are booking Christmas business for numerous private shows. Their enterprise deserves success.

New Company.

The Arcade Picture Palace (Portsmouth), Ltd., was registered on 21st October, with a Capital of £2,500, in 2,250 Ordinary shares of £1 each and 1,000 Deferred shares of 5s. each. Objects: To carry on the business of kinematograph theatre proprietors, etc. Private company. Registered office, 21 Bedford Chambers, Covent Garden, W.C.

The Largest, Best & Cheapest Theatre Seat Maker in the World.



JAMES S. LYON

Office & Factory:

112 HIGH HOLBORN, W.C.

Telegrams: "Proscenium, London." Telephone: 1152 Holborn

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

FREDDY WELSH VERSUS JOHNNY SUMMERS

This Film is excellent, and is rapidly booking up. Wire, 'Phone or Write re Terms and Vacant Dates.

Sir E. SHACKLETON'S FILMS

Have you had them yet?
or are you FAST ASLEEP?

The above "ad" is "poor stuff," you say—but we're too busy for fine phrases, so we've just mentioned the **Two Things** that you are all anxious to hear about.

Telegrams—"Chronophone, London." Telephone—5966-5967 Gerrard.

The Gaumont Co., Ltd

Chrono House, 5 & 6, Sherwood Street, and 18, Denman Street, Piccadilly Circus, W.

Tel. "Bioscope, Glasgow." Glasgow Office: 142, TRONGATE. 'Phone: 787 Tron.
„ "Gaumont, Liverpool." Liverpool „ 22, ISLINGTON. „ 360 Royal.

The Southend Hippodrome,

Was opened this week with a twice nightly program, including a picture turn.

Our Sheffield Correspondent Writes:

If someone will hurry up and introduce a workable non-flam this town will be a fine market, for, of course, the new regulations only apply in the case of inflammable films. About £500 a year would be a good saving for the showmen.

A Kinematodrome Palace.

The Park Palace, Liverpool, has just been re-opened by the Imperial Bioscope Company, and called the Park Palace Kinematodrome. We understand that the venture has been attended with success, and that the management intend featuring educational subjects.

An Interesting Reminiscence.

Messrs. John Wrench and Son write us: "May we draw your attention to an error on page 1237 of your International issue, which may lead to some misapprehension. In the article by Mr. James Williamson, he states that he procured a "Wrench" machine, which he subsequently converted into a kinematograph camera, and with it took a procession on Jubilee Day, 1907. This should, of course, read 1897, for it was on October 12th, 1896, that we supplied Mr. Williamson with the machine in question. Mr. Williamson also states that if a Kinematograph Museum is established, this old machine will be one of the curiosities. Be this as it may, you will no doubt be interested to learn that many of these machines are still doing yeoman service. Oft-times, when they are returned to have some worn out part replaced, we suggest to the exhibitors that they should speculate in a more up-to-date machine, but they very often reply that their first love has been well tried and not found wanting."

Vitagraph Company to Stage in Europe.

The Vitagraph Company of America announces the building of a studio in Paris to supplement the extensive plant in the Flatbush section of Brooklyn. When their Paris manager, Ronald A. Reader, was in New York this summer, plans were perfected for the establishment of such a plant, and last week bids were received for the erection of the studio, and work will be begun at once. It is universally admitted that the French stock companies give a better average production than any American organisation, and it is the Vitagraph idea to enlist the services of the French artistes and authors in the production of films for exhibition on both sides of the water. As soon as the building shall have been erected, J. Stuart Blackton will leave for Paris with a staff of stars from the local studios, who will remain abroad long enough to communicate the Vitagraph ideas to the French producers and players. Gradually the Americans will be withdrawn and be replaced by others that the establishment may become truly international. The activities at the Flatbush studio will be continued, the Paris branch being supplemental to the present plant. The Vitagraph will be the first motion picture company to maintain active plants on both sides of the Atlantic.

Great Central Hall, Tower Bridge Road.

The program on Saturday included The Little Mother, Aviation at Blackpool, A Hunting Adventure, In the Days of of Cromwell, A Living Blackboard, and A Drama of the Kinematograph.

Posters for "Lion's Head" Subjects.

Messrs. Cricks and Martin are in future issuing with each new film an attractively printed poster, with no advertising matter beyond the Cricks and Martin trade mark, bearing a brief synopsis of the plot. These should prove useful advertising aids to showmen.

A Hungarian Opinion of "Nero."

With renewed vigour, M. Raleigh, of Messrs. Raleigh and Robert, Paris, has returned to the house of many triumphs at Rue St. Cecile. M. Robert preserves a perfect *sang froid* amidst responsibilities which, he says, lose all oppressiveness when such pleasant reading as the example following form part of his daily heap of correspondence: "With 'Nero' you have produced a sensational film indeed. . . . It will bring honour and the greatest praise to your house from all nations. All people have been charmed with it in Pozsony (Hungary), and everyone is speaking of it."

Pictures for Penge.

Penge is not to be behind the rest of the London suburbs, and will shortly have its Electric Theatre, a spacious hall capable of seating 1,000, now being built at a record pace. The aim of the architect (Mr. H. H. Gissing, of Finsbury Circus) is comfort and safety, the hall having no less than eight exits, opening outwards on all four sides, which will allow the premises to be cleared under one minute. The operating box, which is entirely outside the hall, is constructed of 18 inch solid brickwork, and fitted with the most up-to-date kinematograph machines and fire-preventive appliances. The hall will be heated and lighted by both electricity and gas, and fitted up with comfortable upholstered tip-up seats let at popular prices. The comfort and convenience of the public will be studied in every way, an entrance hall and lounge being provided, also ladies and gentlemen's cloak-rooms. The colour scheme is white and gold, relieved with crimson in various shades. The management intend showing the very best up-to-date pictures it is possible to procure, with entire change of program twice weekly, and running the entertainment on the two houses a night system, with a Saturday matinee. The proprietors are opening several similar halls in the near future. The whole of the gas and electrical work is being carried out by the Central Electric Company, of 6, Cecil Court, W.C., who are installing three of their well-known transformers.

PHOTOGRAPHIC AND OPTICAL BOOKS AT GREAT REDUCTIONS.

New Book sat 25 per cent. Discount! Books on Photographic, Optical, Technical and ALL other subjects supplied. Senton approval. States wants. Catalogues free. Books purchsub.—W. & G. FOYLE, 185 Charing Cross Road, London W.C.

If you cannot get our films on Hire from your Renter

APPLY FOR THEM AT THE FOLLOWING RENTING FIRMS:

Jury's Imperial Bioscope
London

Films Limited
Liverpool

New Century Film Hiring Co.
Bradford

The Walturdaw Company
London

London Cinematograph Company
London

Ruffell's Imperial Bioscope
London

North of England Film Bureau
Newcastle-on-Tyne

New Film Hiring Co.
London

The Bendon Trading Co.
Glasgow

Weisker Brothers
Liverpool

Messrs. A. & H. Andrews, London.

Gaumont Company, London, &c., &c., &c.

You are sure to get them there every week, and you must have them in your Programme—They will bring you money.

WE SUPPLY TO YOU FULL DESCRIPTIONS & ATTRACTIVE POSTERS IF YOU WRITE TO US.

ASK THIS WEEK FOR—

A Boy Hero - - - - - 590 ft.

Little Willie's Trip to North Pole- 410 ft.

People South of the Equator - 508 ft.

NORDISK FILMS Co.

18 CECIL COURT, CHARING CROSS ROAD, W.C.

Works: COPENHAGEN, FREE-PORT.
Telephone: 172 CITY.

And at BERLIN, PARIS, NEW YORK, GENOA, VIENNA.
Telegrams: "NORFILCOM."

THE PUBLIC WILL PAY FOR

CLARENDON FILMS

Another Clarendon Winner

FATHER'S BABY BOY

It Will Tickle Fathers.

It Will Tickle Mother.

It Will Make the Children Roar.

You Will Have to Open the Skylights to Let the Laughter Out.

A Film in a Hundred. **Screamingly Funny.**

IT IS THE SUBJECT THAT TELLS.

Keep your eye on our next week's release. A unique picture entitled—

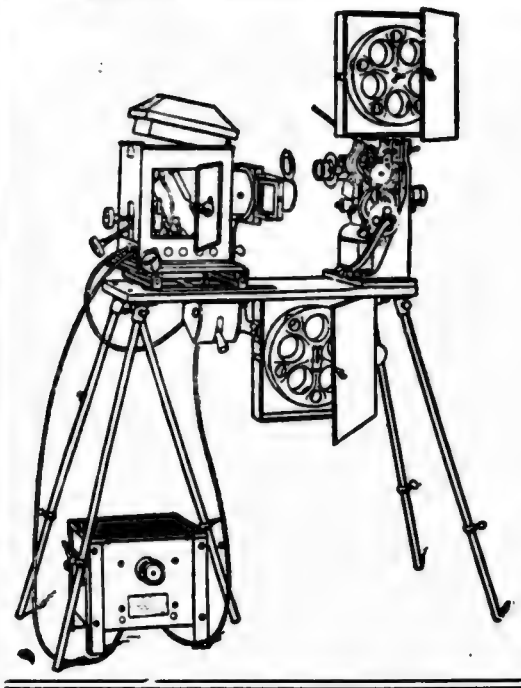
ELECTRIC TRANSFORMATIONS

IF YOU HAVE ANY TROUBLE IN SECURING CLARENDON FILMS, WRITE DIRECT TO & &

THE CLARENDON FILM CO.,

Limes Road, CROYDON.

Telegrams: "Cinemat, Croydon." Telephone P.O. 921 Croydon.



The Edison Kinetoscope

Is the one Machine you can depend upon to bring the same crowd night after night. It is

SIMPLE TO OPERATE

and makes your investment a permanent business. . .

MOST DURABLE MACHINE

made.

Ask for booklet—It gives full particulars.

EDISON FILMS

NEW SUBJECTS. Now Released:

HOW THE LANDLORD COLLECTED HIS RENTS.

Considering his collectors were not doing as well as he thought he could, the landlord took over their duties. This comedy shows us his experiences during his trial.

No. 6516 Code "VERSALILLA" Length 450 feet

'TIS NOW THE VERY WITCHING TIME OF NIGHT.

"When churchyards yawn and give up their dead." In this film you have the mysterious happenings in a haunted house as a result of a wager.

No. 6517 Code "VERSALITA" Length 490 feet

THE ORDEAL.

The story of a splendid triumph over as terrible a temptation, as a human soul is ever called upon to pass through. Dramatized from Victor Hugo's "Les Miserables" and a companion to our earlier subject "The Price of a Soul."

No. 6518 Code "VERSALLESA" Length 1000 feet

LET US PUT YOUR NAME ON OUR MAILING LIST.

EDISON MANUFACTURING CO., LIMITED.

Edison Works,

100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.

City Showroom—25a CLERKENWELL ROAD, E.C.

NOVEMBER 2ND, 1909.

New York News.

Arturo Ambrosio, of the Ambrosio Company of Italy, was in New York last week, and gave the statement for publication that his firm regarded the Film Import and Trading Company ot New York as the sole American agents for his companies' products. He recognised the validity of his companies' contract with Raleigh and Roberts of Paris, and the effectiveness of the latter firm's agreement with the Film Import and Trading Company. What is true of the Ambrosio Company in this regard is possibly true of the other European companies allied with Raleigh and Roberts. As stated before, the European manufacturer has little cause for anxiety whatever the agent, since the demand for European films will remain substantially constant whoever handles the American agency.

The Essanay Company of Chicago, a "licensed" company, will release two reels a week after November 15th, instead of one as heretofore. The Company announces that one reel each week will be given to comedy, and one to western melodrama. This announcement is indicative of the tendency to specialization that is beginning to manifest itself among American producers. It is conceded that the Selig Company of Chicago, and Lubin of Philadelphia, have been financially successful, the former specializing western melodrama, and the latter a comparatively narrow field of comedy. The fact that the Essanay Company is avowedly following a similar course probably shows a drift of events towards a division of the field on the basis of the subject matter of plots, rather than a basis of territory. The Vitagraph Company, however, and the Biograph Company, representing the height of motion picture art in the United States, still cover the widest conceivable range of subjects, and until they begin to specialize the movement can scarcely be said to be very thoroughly under way.

Miss Jane Addams, of Chicago, the most widely known social reform worker on the Continent, and one the excellence of whose accomplishments in this respect is unquestioned, has recently announced that the motion picture show is no longer a public menace, but a harmless entertainment. This announcement should be the death knell of the senseless opposition to motion pictures that has persisted in parts of the country long after the evils aimed at have disappeared. The announcement coming as it does from Chicago, Illinois, where the arbitrary police censorship has been stupid and severe, indicates a creditable advance in the motion picture art on one hand, and a commendable fair-mindedness on the part of Miss Addams who can publicly reverse her opinion when changed conditions make such a reversal consistent.

Apropos of the above paragraph it may be said the decline of the agitation against motion pictures is by common consent due to the fact that the American manufacturers have worked in harmony with a national Board ot Censorship, which qualified or disqualified pictures before they were released. Had it not been for this fact, instead of one board of censorship every city of size would have had a board of censorship, and the resulting confusion can be imagined. As matters have stood Chicago maintained an independent censorship which mutilated films at its own free will, often cutting out the most dramatic points of the story. When this particular censorship is abandoned the condition of the trade in this respect will be substantially ideal.

Every week brings news of new uses to which motion pictures may be put. From Boston word is received that a motion picture will be taken of its most congested street as it now exists, in order that it may in later years be utilised to demonstrate the efficacy with which the city will have met its traffic problems. Again, the Department of Agriculture of the State of New York has just arranged to give exhibitions of motion pictures showing different methods and processes involved in scientific poultry farming. At Washington, D.C., the Navy Department of the United States Government has been giving official exhibitions of motion pictures of the recent naval evolutions and big gun practice. The field for motion pictures broadens every day. The American manufacturer has exploited comparatively few of them.

R. S. S.

Electioneering Pictures.

The New York municipal elections in which Tammany, W. R. Hearst, the "yellow" newspaper proprietor, and the Republican party were engaged in a triangular contest, saw the moving pictures utilised on a comparatively large scale to obtain votes. The *Moving Picture World* points out, however, that a considerably greater use might have been made of the kinematograph by the staging and exhibition of special subjects by the various parties. Thus some of the iniquities of Tammany's civic rule might have been shown, and some of the most lurid incidents in the life of the chameleon-like Mr. Hearst.

Non-Flam Film.

At present non-inflammable film is being sent out to exhibitors in the States joined up to the old inflammable stock, with nothing to show its distinctive qualities. A suggestion is now made that where non-flam film is used, it should be marked so that the exhibitor can recognise it. If this were done, more reliable data could, of course, be secured, as to the relative durability, etc., of the new as compared with the old base.

"Lux" Films in America.

Mr. R. Prieur, who at the time of writing is located at the Broadway Central Hotel, New York, is making his presence felt here as the agent of the "Lux" films for the States, where these subjects are to be regularly released from the London office to Independent exchanges which place standing orders.

The New "Imp" Films.

Carl Laemmle's first release, "Hiawatha" was by common consent an excellent production, both as regards acting and setting, while the photography was also decidedly promising

BIOGRAPH.

Leading Showmen's Opinion of Biograph Films and their effects on the Box Office.

MARKT & CO. (London) Ltd., 6, City Road, E.C.

MARKET HALL PICTURE PALACE, WHITEHAVEN.

GENTS., Nov. 1st, '09.

I have much pleasure in dropping you a line and testifying to the general excellence and drawing powers of the American Biograph Films. My experience of them is, that there is a certain degree of fascination attached to them, both in the acting and the plots, and I can safely say that no other films *so consistently* hold the attention of an audience. My bills are invariably topped or bottomed (sometimes both) by a Bio. subject, and very rarely indeed does the subject fail to realise expectations. It is not the case of an odd subject where the audience give praise, but the words *American Biograph* to a film, immediately receives the response, "Oh, they're good," and that is something to be proud of.

Long may the productions retain the position they have reached in the estimation of the public, as found by

Very Sincerely Yours, VICTOR BRANFORD.

RYDE HOUSE, TORWOOD STREET, TORQUAY.

DEAR SIRS, Nov. 1st, '09.

I have great pleasure in expressing my satisfaction of the good quality of the Biograph pictures. My patrons, knowing what is good, always expect me to include some in my programme.

Yours Respectfully, WILLIAM MELLOR.

"NEW ERA" ANIMATED PICTURES, CENTRAL HALL, PEMBERTON, WIGAN. Oct. 30th, '09.

DEAR SIRS, *Re* BIOGRAPH FILMS.

It is the picture that tells, some say it is the subject that tells. We have had "A.B." subjects on our programme, and on more than one occasion they have been quite obscure on the bills compared with others, but this has not interfered with their being placed first in adjudicating. To give you it in short, and as we hear it, it is "never seen a bad picture yet of 'A.B.'" They do not need any better expression of opinion than that.

It is not possible to say what percentage the increase is when using Biograph films as "Top Liners," but it is considerable. My own personal opinion is because the acting is more natural, and more in keeping with actual every day happenings of English, and especially Lancashire audiences. There are several that could be mentioned which have gained this merit. For instance, Sweet and Twenty, and They Would Elope. Especially as when we have them in this order as we happened to have, it is like a continued story, followed by His Wife's Visitor. Yours Truly, JAS. RYLANCE.

RUSSIAN ANIMATED PICTURE CO., ST. GEORGE'S HALL, OLDHAM.

DEAR SIR, BIOGRAPH FILMS. Oct. 27th, '09.

Re your subjects. I think your films are the finest on the market for black and white subjects. I am always pleased to have one or two on my programme. They have certainly increased our business at different times. I have just written our hiring firm for "Comata the Sioux" for Monday week.

Yours faithfully, H. HORSFIELD.

THE NEW PICTURE HALL,

DEAR SIRS, EASTBOURNE. Oct. 29th, '09.

I wish to congratulate you on the success of your Biograph Films, and feel certain that no programme is complete without them. In my estimation they are far above all others, both in detail and quality. Yours Sincerely, HARRY HARDY.

OPERETTA HOUSE, EDINBORO'. Nov. 1st, '09.

DEAR SIR, *Re* BIOGRAPH FILMS.

I have pleasure in stating that since I have had Biograph subjects in my programme, I find that business has improved perceptibly. They undoubtedly have great drawing powers. You can always rely on an "A.B." (whether you have seen it or not) for topping the bill. They are foremost for original ideas and acting, both in comics and dramatics. Yours Truly, J. H. SANDERS.

CENTRAL HALL, COLNE. Nov. 1st, '09.

DEAR SIRS, *Re* BIOGRAPH FILMS.

I wish to say, that in my opinion, the first Biograph Films were disappointing, but latter productions have changed my views. There is "a soul" in the pictures and a tone about them which harmonizes with the British ideal, and further, they feature what has hitherto been the weakness of the market.

Their advent has marked a distinct advance in film drama, and if the standard is maintained, their success in the future is ensured. They have my hearty approval. I am, Gentlemen,

Yours truly, J. DUCKWORTH.

NEW CENTRAL HALL, BRADSHAWGATE, LEIGH. Oct. 30th, '09.

GENTLEMEN, BIOGRAPH FILMS.

Re the above. They are second to none in Black and White. The subjects are good, and the names of the pictures are very striking. They are both pleasing, interesting and exciting to the audience, and nine out of every twelve go down terrific with the audience, speaking now from experience ever since the pictures have been brought out. I remain,

Yours Respectfully, T. WHITELEY.

EDISON'S NEW YORK PICTURES, 73, JAMES STREET, JARROW-ON-TYNE.

DEAR SIR, BIOGRAPH FILMS. Oct. 29th, '09.

I certainly believe they are about the best on the market, and always have two or three if possible on the bill weekly. They are firm favourites with our patrons, who always settle themselves comfortably to enjoy the picture when they see the Biograph trade mark. Have already booked Comata, the Sioux. Please don't fail to send me your weekly bulletins.

Yours Faithfully, ARTHUR CLARENCE.

VICTORIA PIER SYNDICATE, LTD., FOLKESTONE.

DEAR SIRS, 29th Oct., '09.

We think you will be pleased to hear that the featuring of the Biograph Films proves an undoubted draw. We think so highly of these films that we have stipulated in our contract with the renting house with whom we deal, that they must include at least one "A.B." picture in each programme. Yours Truly,

VICTORIA PIER SYNDICATE, LTD.

N.C.T. IMPERIAL BIOSCOPE CO., MINERS' HALL, TYLDESLEY.

BIOGRAPH FILMS. 29th Oct., '09.

GENTLEMEN,

Re the above brand of films, I beg to say that in my estimation they are certainly and without doubt, as far as dramas are concerned, the best that can be produced. We feature them here weekly. I have three here this week, and my lecturer is always sure of a round of applause on the now looked-for words, "Our next is another of the now celebrated "A.B." films entitled ——" I can assure you that both my audience and myself are ardent admirers of "A.B." pictures. Yours Truly,

CHRIS MATTHEWS, Manager.

These testimonials will be continued in the next issue of the KINEMATOGRAPH AND LANTERN WEEKLY, *and in the meantime we should be pleased to have the opinion of any of our showmen friends who have not written us on the above subject.*

By all accounts the sales of this subject were eminently satisfactory, though it is probable that they will be equalled by the second film which is called "Love's Stratagem." In this the slight technical faults of the first subject have been done away with, the quality being of a high standard and even throughout, while the subject itself is a good example of American comedy.

Picture Men Take Political Action.

The Moving Picture Exhibitors' Association of New York, with grateful recollections of Judge Gaynor's decision against Mayor McClellan, in the action brought by the latter to close the shows on Sunday, passed a resolution endorsing his candidature for the mayoralty in the recent election, and called on their members to advance his cause by showing on their screens such slides or living pictures as might be requested by the Judge's party.

Items.

The Powers Company, a new licensed maker, made its first release on November 2nd. The title was "A Change of Complexion."

Miles Brothers photographed both the Ketchel-Papke and Johnson-Ketchel fights, E. K. Koff officiating for them at the camera on both occasions. The latter is a veteran, who among other things has travelled over 1,100 miles in a week through Pennsylvania with a picture machine.

Correspondence.

We do not accept responsibility for the views expressed.

PRICE CUTTING.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Relative to the question of prices recently discussed in the columns of your valuable paper, I shall esteem it a favour if you will allow me space for a few remarks, a few suggestions and a few questions upon this important topic. It is now generally admitted that discounts of 10 per cent. and 20 per cent. are being allowed to the larger renting establishments by most of the agencies and several of the British manufacturers. Now is it the opinion of the principals of these leading renting houses that this departure from the uniform price is advantageous, or do they simply accept the reduction because they are unable to prevent it? Of course, I understand that at the reduced figure the buyer can save in some cases several thousand pounds a year, but it must be clear to the most superficial observer, that. providing all his competitors are buying at the same rate as he, the reduction can only result disastrously to the entire trade. The renter will be faced by lower rates of hire which should suggest to his mind the early appearance of the farthing kinematograph show—two hours entertainments. In the near future the reduction must tell upon the exhibitor who will find that his programs lack variety essential to success. This being due to the centralisation of negative making into one or two hugely capitalised concerns which will attend rather to the production of immense quantities than to the originality of the subjects. In other words the competition will be on price and not on subject, which is truly the most rapid method of killing the public interest in kinematograph entertainments. I have heard it asserted that the renter should be free as any other trade buyer, to make his own terms with the manufacturer, but I maintain that the sale of films should be an organised trade. The result of indiscriminate bargaining can only lead to disastrous cutting in all sections of the business—to the eventual advantage of no one. Is it not the time for either one or other or both of our trade protection societies to arrange an agreement for the maintenance of a uniform price? It has already been amply proved that the success of any such arrangement would depend upon the power of the organisation to enforce its terms, but this could surely be accomplished without the adoption of such violent means as those successfully operating in the U.S.A.—Yours, etc.,

F. ESTON.

Kinematograph Biography.

A NEW DEPARTURE BY GAUMONT'S.

A highly interesting novelty in the way of films makes its appearance this week in the subject which Messrs. Gaumont issue, entitled "Mr. Hall Caine at Home." Bearing in mind the hundreds of thousands who read all the works of the author of "The Eternal City," it is easy to see with what avidity the public will seize the opportunity to learn something of the private life of the great author, and showmen who afford this opportunity are likely to benefit to a considerable extent. They can obtain the film, on hire only, from the Gaumont Company at a figure which is really moderate for a film of this class. We subjoin a short summary of the subject:—

GREEBA CASTLE, ISLE OF MAN.—A panoramic glimpse of the Castle, with Mr. Hall Caine strolling through the grounds.

IN THE FRUIT GARDEN.—Mr. Hall Caine picking and enjoying a few of his choice raspberries.

AMONG THE ROSES.—A beautiful garden walk, down which Mr. Hall Caine walks, pausing to pluck a lovely rose; behind him comes Mrs. Hall Caine.

FAVOURITES.—His favourite horse and a lovely collie dog are petted by their master.

HERO WORSHIP.—A party of uninvited trippers, who stroll casually and uninterruptedly into the grounds in the hope of getting a glimpse of the great author.

HIS FAVOURITE WALK.—The Study on the hill-top, overlooking the Castle. An old Manx cottage converted into a study, where many of Mr. Hall Caine's finest works have been written.

AT WORK IN HIS STUDY.—In a characteristic attitude he is busy correcting proofs of his last great story, "The White Prophet."

VIEW FROM THE STUDY WINDOW, with Greeba Castle in the valley below.

COFFEE IN THE CONSERVATORY.—After lunch we adjourn to the Conservatory, and Mrs. Hall Caine dispenses coffee.

AFTERNOON TEA ON THE PIAZZA.—Mrs. Hall Caine presides over the tea table as the afternoon draws to its close.

"The Kinematograph" Offices are 9 & 11 Tottenham Street, W. **'Phone 4777 Gerrard**

BEWARE OF DECEPTION

A PROMINENT FIRM OF FILM MAKERS

who are reputed borrowers of "other people's Thunder and Ideas," are, by their cunningly worded advertisements, endeavouring to pass off on the unwary their mechanical Stencil Coloured Films, thus leading the likely Buyer and Exhibitor, as well as the Public, to believe that such Films embody the marvellous results only possible to procure by "KINEMACOLOR," THE ONLY PROCESS REPRODUCING THE ACTUAL TONES, TINTS AND HUES OF NATURE.

"COLOUR CINEMATOGRAPHY" (so-called)

consisting of the ordinary Films painted by hand or coloured by mechanical means have been known to the Trade from its infancy, 15 years ago, and are crude compared to

"KINEMACOLOR"

(NATURAL COLOUR KINEMATOGRAPHY)

which is "the triumph of the period and the wonder of the Animated Picture world."

Allowance must be made, under the circumstances, for borrowing the above quotation.

DO NOT BE DECEIVED!

Terms for Exclusive Displays of Kinemacolor in various Countries will be supplied on application.

NATURAL·COLOR·KINEMATOGRAPH·CO·LD

SOLE·OWNERS·AND·PRODUCERS·OF·KINEMACOLOR.

URBANORA·HOUSE·89-91·WARDOUR·STREET·W

TELEGRAMS·KINMACOLOR·LONDON TELEPHONE·3118·CENTRAL

Hyper-micro-kinematography.

By Thomas Clegg.

A paragraph in the "Trade News of the Week" in your last issue calls attention to an "interesting invention" reported to the Academy of Science in Paris by M. Jean Comandon, a young French savant. In an editorial note concluding the paragraph you state that by "means of a microscopic kinematograph combination, Mr. Martin Duncan has already produced similar results." The *Daily Mail* and other papers also commented upon the same French "invention," and a contemporary trade journal, in a studied leading article, deals with the subject at great length, giving particularly the names of Mr. M. Duncan, Mr. Williamson, and Dr. Spitta, of Brighton, as fathers and foster-fathers of the scientific idea.

"Honour to whom honour is due" is an acknowledged axiom, and any mention of the micro-kinematograph or the kinematograph in science and education is admittedly incomplete and entirely misleading where the name of the first introducer and exploiter of the system is withheld—studiously, and of *malice prepense* in many instances, it is feared.

What are the facts, and to whom does the credit really belong? Previous to 1903, Mr. Charles Urban joined issue with Mr. Martin Duncan in the production of micro-kinematographic films. Mr. Urban, realising the possibilities and benefits of their introduction, engaged Mr. Duncan to produce certain results, for which he paid that gentleman during many succeeding years a fixed salary, lending the weight of his own name and unquestioned authority to the scheme. This combination of scientific and mechanical genius resulted in the production—at great expense to Mr. Urban—of a new departure destined ultimately to become of great commercial value and educational usefulness. Mr. Urban was convinced, was the first in the trade to pay handsomely for his convictions, and did so for a lengthy period without any prospect of direct or adequate pecuniary return. Jointly with Mr. Duncan, patient scientific research and ingenious mechanical devices were undertaken and invented. Working together, with one man to finance the operations, great strides were taken, and in course of time the series of educational and scientific films was considered sufficiently advanced for exploitation. Disheartening and discouraging were the first opinions expressed by numerous entrepreneurs and educational authorities. "Good, no doubt, and valuable, but such films will never be accepted, or, if tolerated, never become profitable," and changes upon this theme were so often rung into Mr. Urban's brain that for a time he almost lost heart.

The present writer, in his enthusiasm upon the subject, about this period approached Mr. Urban in a moment of despondency caused by repeated cold douches from his friends. He, in turn, received a tepid reception—or, rather, his propositions did.

"No, sir," said Mr. Urban. "I have spent thousands of pounds in working out these schemes; in attempting to convince the public that the educational future of kinematography will ultimately transcend the purely amusing side of motion pictures, in engaging and subsidising the best talent I could find. I know, but the difficulty is to convince the public. It doesn't want convincing, it doesn't want educating, it only wants to be made to laugh. Well, it shall laugh! There's money in laughter, none in education. I'm about sick of it, and shall now give the audiences what they want, not what I think they need. I'm going in for money in future, the public can wait for education."

As aforesaid, Mr. Urban was for the moment embittered and despondent, but master passions and life-long dreams are not easily quenched or dispelled. Gradually the anxious strain relaxed, and the ideas of years re-asserted themselves. Momentarily-dropped threads were taken up with renewed ardour, and the weaver of the educational fabric approached the late Mr. Charles Morton, then manager of the Palace Theatre, with the object of arranging a display of scientific film subjects so adapted that they would form an important item in the popular program. The audience at this theatre being the most representative of all classes of thought, while possessing zest for the amusing items billed by the management, he imagined that they would, better than any other in the world, suit his purpose. But Mr. Morton was not easily convinced. While personally realising the importance of the subjects, he thought they would be out of place in his theatre.

Undaunted, Mr. Urban next interviewed the late Mr. Douglas Cox, then the enterprising manager of the Alhambra Theatre. Result, an equally cool reception of the scheme and similar objections. "No attraction. Out of place. Out of the question!" Matters were now becoming serious, but the remarkable personality of Mr. Urban gradually infected Mr. Cox. He listened, objected, reasoned, argued, but the man of one idea at a time gradually beat down the defences of the manager who catered for all.

"I nearly went on my knees to him," said Mr. Urban, subsequently. "I told him that I would stake my reputation on the success of the pictures. I implored him to give them a trial, say, on a certain Monday night, when, if the general verdict should prove unpropitious, I would withdraw them and substitute an entirely new program on the Tuesday."

The genial manager ultimately consented to the proposition, and the scientific micro-kinematograph subjects were billed. Great anxiety and suspense awaited their production. Scientists were present in great number, journalists in force, a crowded house. Enthusiasm was the order of the night, and the great London press was unanimous in praise the next morning. The pictures formed the theme of conversation in every drawing room, every restaurant. "Thanks, I don't take cheese any more," was an expression frequently heard. "I have seen what it is made of." The program was presented every night to delighted audiences for a period of nine months, and proved one of the principal attractions at the Alhambra. The Chairman of the Company subsequently remarked that he never saw such audiences, ministers, clergymen, schoolmasters, scientists, statesmen, all made their first acquaintance with a music hall, and gave as their reason the importance of the subjects illustrated. Science was administered in small and popular doses; audiences such as no variety theatre had ever known flocked to the doors of the Alhambra, press opinions were distinctly in favour of the departure, the educational and leading morning papers being loudest in its praise.

A new day for motion picture series had dawned, and from that time onwards no diminution of interest was noticeable in the audiences which nightly filled the great theatre in Leicester Square. Success was, in fact, so pronounced that the picture display was eventually given the last place in the bill, for the reason that if they had been presented earlier the audience would leave, having seen all they wanted, in which case the exchequer would have suffered, for small audiences mean small refreshment returns. It was noticed, with varying feelings of pride and regret—according to the aspect—that whenever scientific or educational pictures appeared upon the screen, the bars automatically emptied and the treasury lost commensurately.

Years of demonstration at the Alhambra Theatre followed, to be resumed, at the expiration of the contract, at the Palace Theatre, under Mr. Alfred Butt's management. This enterprising entrepreneur recognises the usefulness and value of the departure, and every subject film of note is at once given premier place in the motion picture display at that theatre.

Mr. Duncan's connection with the movement is unquestionably sound. He laboured with politic wisdom under the expert guidance and subsidization of Mr. Charles Urban, without which, it is to be feared, his efforts would have proved fruitless. Under these circumstance, where does honour lie?—with the man who thought, schemed, financed, laid the foundations; the man who ploughed the furrows, sowed the seed, laboured in and out of season; the man who by the very weight of his individuality won over opposition

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and made the movement popular—or with those who sailed comfortably in, years afterwards, on his reputation, and entered as competitors into the market he had made?

Mr. Martin Duncau's work is undoubtedly good. Others, however, with perhaps greater scientific pretensions and with no paternal name to trade upon, are equally worthy of notice. Their names could be given, but, subsidised as they are—and as Mr. Duncan was—they sink their professional individuality, and their work, and the credit of it is—very properly—absorbed. The firm pays, pays well, and no more is expected.

Two celebrated scientists at home, and others—as far East as Smyrna—are content to work on these terms, and find that they can do so without in the least diminishing their professional reputations.

To give credit, therefore, to M. Jean Comandon, to Mr. Duncan, or any other expert or novice is invidious. Without Mr. Urban nothing would have been done. His booklet "The Kinematograph in Science, Education, and Matter of State," after the first demonstrations, paved the way, and his subsequent productions have curbed and channelled the pavement. To speak of any other man as even remotely connected with the first introduction of the kinematograph to science and education is to argue in ignorance of the subject. To one man—one man only—is the credit due, as the previous remarks have attempted to prove. Contemporaries may—and do—claim results, but to leave the name of Mr. Charles Urban out of the reckoning, would be equal to omitting that of Stevenson from railway construction, that of Armstrong from gun building, and that of Swan, Hunter, & Co. from ship designing.

A Good Clarendon Comic.

The Clarendon Company have a reputation for novel and humorous ideas. It will be enhanced by "Father's Baby Boy," which is issued this week. Father, a modest worried looking kind of creature, is seen in attendance on his offspring, a baby which must have derived its abnormal store of animal spirits from its mother. Perched on a high baby's chair, the youngster bellows loudly and unceasingly, until pa attempts to bribe it to silence by means of a bottle of milk of huge dimensions—larger than baby himself.

Baby's powers of suction are so terrific that the milk vanishes from the bottle at a terrific speed, and the infant then recommences its protestations. Its father, driven mad by the noise, hastily looks round for something further to occupy the youngster's attention, and, producing two huge bottles of Bovril, pours their contents into the feeding bottle. The level of this liquid falls as rapidly as did that of the milk, and to pater's horror, the infant begins to grow visibly until it is at least twice the size of the now terrified adult. The food finished, baby becomes decidedly fretful, and begins to thump the table before it with its gigantic fists, and to throw itself about in the chair until an accident seems imminent, and pa decides to try the effect of an outing upon its temper. After immense difficulties, the herculean child is hoisted into a "pram" of gigantic proportions, and with the assistance of the nurse maid the vehicle is conveyed into the street, incidentally bowling over pa on the steps of the house and running over him.

The street scenes are delightfully funny. The baby's carriage towers above the diminutive adult, who is forced to walk on tip toe to reach the handle. As time passes baby gets more and more obstreperous, and at last completely overturns the pram, which when righted cannons into and knocks over a lamp post, upsets a policeman, and finally runs away on the top of a hill, leading the two pursuers a fine dance before it is recaptured and taken home.

Back in the house, father is seized with a brilliant idea. A bottle of anti-fat catches his eye, and after a terrific struggle with the refractory infant, in the course of which the room is practically wrecked, he succeeds in replacing it in its chair and dosing it vigorously, whereupon the huge bulk of the child gradually diminishes to normal size, and papa is able to obtain on its person some satisfaction for the indignities to which he has been submitted.

A mere synopsis cannot give an idea of the spirit of broad humour in which the subject is treated throughout. It is just the sort of film to make a popular appeal, and should prove almost as good a money getter as the recent laughter maker from the same firm, "Juggins Motor Skates."

Sheffield Licenses.

Sheffield picture showman assembled in force at the Court House last Wednesday, November 3rd, for the renewal of licenses. The Licensing Committee were Sir William Clegg (Chairman), Alderman Tom Nixon, Councillors Cattell, Bescoby, and Mr. W. R. Carter.

The hurriedly cut and dried regulations to be imposed upon motion picture exhibitors were: That a fully qualified fireman must be in attendance at all regular kinematograph entertainments, and also there must be direct communication from the operators box to the nearest fire station.

Mr. Jasper Redfern asked that the latter regulation should not be compulsory in his case, as he had an ex-fireman, who had been in the Sheffield force, in attendance, but who was now pensioned off, and had also two telephones in the Central Hall, but not situated in the operating box.

Sir William Clegg said that in view of recent mishaps at public halls where kinematograph shows were given, the magistrates must strictly enforce the regulations, and ensure the safety of the public.

The managers of the new hall of the Wesleyan Mission evidently thought that the new regulations would not apply to such an up-to-date building as the Victoria Hall, for they did not appear before the Magistrates on the 3rd. Last Saturday (November 6th), however, Mr. George H. McNeal applied for a special license to carry them over till the next Transfer Court on the 15th inst. He stated that kinematograph entertainments would be given, and they would be quite willing to comply with the requirements of the authorities, but added that a telephone was already installed in the building. Mr. McNeal was informed that it is necessary to have direct communication with the fire station, and was also advised to again make application on the 15th.

Mr. J. C. Brothwell, of the Hillsbro' Palace, had been informed that his licensed would not be renewed, but after receiving a letter from him stating that a short time ago he had lost £1,000 in a hall in Sheffield for which a license had been refused, and if they closed him up at the Palace he would be ruined, the Magistrates granted the renewal.

During the applications for renewals at the Court House Superintendent Frost, Chief of the Sheffield Fire Brigade, was interested in the special number of the WEEKLY, which had been introduced to him by one of the local managers.

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1 „ Latham's Channel Flight.
1 „ Blue Jackets at Guildhall.
1 „ Naval Review of the Fleet at Cowes.

Vitagraph Headliners

THE LITTLE FATHER

Bereft of her husband and with three children to support, Mrs. Northfield makes a scant living by dressmaking, helped by Bobby, the eldest of the three, who runs errands and serves a newspaper route. Accused of theft by one of her patrons, Mrs. Northfield is convicted upon circumstantial evidence and is sentenced to prison. The burden of the family falls upon ten-year-old Bobby, but the "Little Father" manages so well that when the discovery of the hiding place, where the owner concealed her jewels and forgot them, results in the release of the mother, she finds her Bobby the proud and happy owner of a prosperous news stand. The little girl has new dresses and the baby a new coach, all supplied by the brave youngster. A simple told tale that will attract the feminine and juvenile patronage.

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A splendid pantomimic production of this dramatic classic, made under the stage management of a master of the craft. In the prologue the love of Phidias, the young Sculptor, for the lovely Phryne, and her desertion of him for the wealthy Gorgias, is interestingly told amid handsome settings of ancient Greece. In more modern times the characters find themselves again upon earth, and their changed names do not alter their characteristics. Now it is Raphael who loves Marco of the Marble Heart, but again his love is unrequitted because of the superior attractions of Vaudre, who has wealth and position to offer where Raphael can offer only love. She finds when it is too late that this is the more precious possession, and she mingles her tears with those of Marie over the dead body of the artist. The Marble Heart is a favorite with stock companies, and this production will attract the attention of the theatregoers. It is a splendid accomplishment from every point of view.

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English Staging of Merit.

We have had occasion recently to frequently comment on the advances lately made by the English manufacturers in the acting and staging of their productions. In no firm's products has this progressive advance been more noticeable than in that of the Hepworth Manufacturing Company, and it would be hard to find a subject which illustrated that advance in a better manner than "A Brutal Master," which they issue this week.

This film is particularly worthy of note in that its greatest merit lies in a direction in which the English makers are most often accused of falling behind their foreign competitors. This is in the large stage and consequent comparatively small size of the unusually large caste of actors employed on it. In one scene, for instance, we are shown the office of a big builder, and on the other side of a partition one of the work-rooms with many of the hands busily engaged. Previously we have been shown a conference among the men, who are badly paid, and decide that the foreman shall lay their claims before the employer. This the foreman does, to meet with an irate refusal, but the master, who has a big contract on hand, is forced to give way when the men enter his room and threaten to leave in a body.

The employer, although he cannot afford to immediately get rid of the foreman, cherishes a strong grudge against him, and a day or two later an opportunity offers for him to retaliate. Driving along by the river, he notices the daughter of his employee amusing herself with a little fox-terrier, who swims out and brings back stones she throws into the water. The employer snatches at the girl and despite the vicious attacks of the plucky little terrier, drives her off in his trap, the dog leaping up and snapping angrily at the horse in an attempt to stop it. At a broken down shed he dismounts and bribes an old hag to take charge of the girl. The dog will not be parted from his mistress and follows the latter into the room in which she is confined.

At the works next morning the foreman's anxiety for his child's safety leads to a trifling neglect of duty, which is seized upon by the builder as a pretext for discharging him. He goes to the police station to enlist assistance in tracing the child, and with some officers and a number of friendly neighbours begins to search the neighbourhood.

In the shed the child and dog are left alone while the old woman goes to spend in drink the money given her. The dog begins to sniff round the place in search of a means of escape, and at last begins to vigorously scratch a hole in the earth close to one of the wooden walls. The earth flies up and the terrier has soon made a hole large enough to allow it to crawl through, and sets off to bring assistance. In one of the fields he encounters the builder, who, seeing the dog, turns and makes for the hut again to see if the prisoner is safe. A little further on the dog finds the rescue party, and soon gives them to understand that he wishes them to follow him.

In the hut the employer has snatched up the child, and is leaving the hut when the party of men enter. He succeeds in eluding them, and makes for his office, where, however, they run him to earth, and only the intervention of the police inspector saves him from a thrashing.

Dog pictures are usually favourites with audiences, and this is one of the best of recent examples of the kind. The terrier appears to act without any prompting, and his attacks upon the abductor of his mistress were probably almost too realistic to the latter. Apart from this, the staging is, as we have pointed out, on a high level, and "A Brutal Master" should prove a popular subject for some time to come.

A Film of Adolf Beck.

THE ENGLISH DREYFUS.

When visiting Chrono House recently, we have repeatedly run into a smartly-dressed dapper gentleman with gold pince-nez, whose face seemed familiar, and whom we more than once heard referred to as Mr. Beck. Curiosity led us to inquire whether the gentleman had been engaged by the Gaumont Co., Ltd. in any capacity, and we learnt with interest that——"That's Adolf Beck -- the real genuine Adolf Beck—the man who was pardoned twice by the King, after serving seven years' penal servitude and untold suffering, as a result of a wrongful accusation and mistaken identity."

"Is that really Adolf Beck," we exclaimed, "the unhappy victim whose case brought about our present Court of Criminal Appeal? What a subject for a picture! What a story for a film!" "Exactly," remarked my informant; "it is well in hand."

Mr. Beck has been engaged under contract by the Gaumont Co., Ltd., to supervise the production, and himself play the chief part in a film depicting his own dramatic experiences. Further enquiries elicited that Mr. Beck is a man of marked ability, who is throwing his heart and soul into the work with as much earnestness as though his innocence still remained to be proved. We understand, that as far as may be, the actors are to be the authentic characters who appeared in the original Beck Case when the whole world was thrilled and spellbound by the story.

Mr. Geo. R. Sims, the well-known author and journalist is, we understand, also co-operating. It will be recalled that Mr. Sims was Beck's steadfast champion throughout the case, his series of special articles in the *Daily Mail*, which journal was also largely instrumental in securing the release of Beck, creating a sensation.

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From the Provinces.

Accrington.

THE PICTUREDROME.—This popular hall is making good progress under the management of Mr. Hargreaves.

Altrincham.

THE CENTRAL THEATRE.—Mr. Hook, manager, when we saw him the other day, expressed delight at the increasing success of business. Capital fare is provided, and this week includes the splendid dramatic pictures The Right to Love, Village Life, and The Secretary's Crime.

Ashton-under-Lyne.

THE PICTUREDROME.—Mr. Leckie, manager, is quite satisfied with the drawing power of the strong program submitted this week, the principal dramatic items being The Hour of Revenge, and the Dangers of Success.

Aberdeen

THE GAIETY.—Mr. Dove Paterson draws upon the ever fruitful field of Scottish history for his pictures this week. Bonnie Prince Charlie, or the Last of the Stuarts, by the Cines Company, is the principal film. Others are The Leopard Queen, Women's Life in India, A Postman's Misfortunes, Champion Weight-Lifter, and An Ideal Servant. The pictorial trip is to Belgium.

THE EMPIRE (Manager, Mr. J. Montague).—This is the only one house nightly entertainment in the city and a change of pictures is given weekly. The films shown are Cartouche, King of Thieves, Life in the British Navy, My Friend Mr. Dummy, A Perilous Mission, The Talisman, Father Buys an Armchair, Melody Never Forgotten.

Birkenhead.

THE QUEEN'S HALL (Mr. J. F. Wood, proprietor).—This popular hall continues to be packed to the door at each performance. The top of the bill is the extremely interesting picture The Hessian Renegades, or the Spirit of 1776.

Bedford-Leigh.

THE ASSEMBLY ROOMS (Mr. Frank Walker, proprietor).—Good business is reported. This week's fare includes several old favourites. The Princess and Slave, The Farmer's Son, and the very funny pictures Boxing Fever, The Wrong Cab, and Conquest.

Barrow-in-Furness.

NEW HIPPODROME.—Mr. Ralph D. Fenton, the manager, presents a splendid picture show this week. Among the subjects we noticed were The Stag Fight, The Right to Love, and the picture without a name, for which £1 is given for the best suggested title.

Bolton.

PICTURE PALACE.—Mr. T. M. Smith, the manager of this excellent show, which was opened last December, and which has become wonderfully popular in the district, presents this week The Resurrection, Ruses, Foolshead in Matrimony, False Accusation, Foiled by Fido, and other interesting subjects.

Burton-on-Trent.

ANGLESEY HALL.—A large house assembled to witness Mr. T. J. West's pictures on Monday, and the "entire change of program" was thoroughly enjoyed.

Blyth.

WEST'S PICTURE PALACE.—"Shall I see you to-night?" is a frequent inquiry in Blyth, and the most frequent reply is "Yes, if you are at 'West's Pictures.'" The show is packed every night and the popular opinion of "the pictures" is now the same as it was when that enterprising showman first opened the comfortable hall.

Barnsley.

TEMPERANCE HALL.—The Prince and the Pauper, Patent Painter, A Squire's Right, and The Life of Washington.

EMPIRE THEATRE.—Among the good variety staged this week, the Palacescope is showing The Broken Violin, and A Makeshift Postman.

Belfast.

ST. GEORGE'S HALL.—At this house Vitagraph subjects top and bottom the bill, the first being The Sword and the King, and the other, Judge Not that ye be not Judged. The Filmaphone is well received, and Pathé's colour picture of The Life of a Chick proves that educational subjects are appreciated.

Cardiff.

STOLL'S PANOPTICON.—The picked pictures here are an Alpine Echo, Flying at Doncaster, Gwalior, For the Sake of His Conscience, The House under Repair, Wanted, a Medium for a Son-in-Law, and A Modern Highwayman.

Colne.

CENTRAL HALL.—Mr. Joshua Duckworth has secured the sole rights of Shackleton pictures, and is creating a big interest by his announcements and literature advertising the fact. This gentleman takes a big interest in the KINEMATOGRAPH WEEKLY, valuing the copies from No. 1 until the present issue.

Consett.

NEW TOWN HALL (General manager, Mr. Lloyd Clarance).—For the first three nights this week the management have provided a first class show. Bamford's popular slides are in great demand, whilst many of Pathé Frères animations are also exhibited. The accompaniments are beautifully discoursed by Mr. A. Salisbury.

DALY'S HALL (Proprietor, Mr. J. J. Cattrell; general manager, Mr. Arthur C. Campbell).—There is a splendid repertoire of pictorial studies exhibited. The musical portion of the entertainment is efficiently controlled by Mr. Bert Hanson. Mr. Harry Hanson proves a worthy stage manager.

Chopwell.

CO-OPERATIVE HALL.—Messrs. Cattrell and Campbell's picture show is going strong. The pictorial subjects are changed twice weekly, this accounting no doubt for the liberal patronage.

Dudley.

TEMPERANCE HALL.—The Picture World Company, opened here Monday and are showing Nero, or the Fall of Rome, The Jilt, A Pretty Dairymaid, A Child's Love, A Dog Actor, Women Chauffeurs, At Home Day, The Discovers, and College Chums. Mr. Fred Webb is the manager for the company. The musical accompaniments are by Miss A. Adams.

Great Harwood.

Good houses appreciate the fine entertainment nightly provided by the Universe Animated Picture Company, under the managership of Mr. H. Hoy.

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A. T. WRIGHT, Managing Director.

Bournemouth.

SHAFTESBURY HALL.—T. J. West's picture palace is filled twice daily. The subjects include: A Legend of Ancient Babylon, Why the Mail was Late, How the Dog Saved the Flag, and The Moneylender, as dramatics; El Kantara (finely coloured), and Over Norway's Mountains, as scenic examples; and an educational tinge is given in The Farmer's Foes, whilst the rest of the list is filled by comedy and trick subjects. Mr. Kingston has found a new violinist, Miss Ethel Molland, whose solos are highly appreciated by the musical part of the audience. A word of praise is due to the capitally compiled program, which with its blocks and well written reading matter forms a fine souvenir of this ideal show. The incidental music is given by Miss Violet Head.

Ellesmere Port.

THE HIPPODROME (Mr. A. Corelli, proprietor).—The really marvellous scenic picture entitled A Trip to the White Seas Fisheries is followed with delighted attention.

Great Yarmouth.

THE GEM.—This splendid hall is being comfortably heated in all parts and still continues its successful career. The selection of films presented always contains some of the latest successes, and as they are interspersed with illustrated songs there is a variety about the entertainment, which pleases the patrons.

Guildford.

WEST'S PICTURE PALACE.—This popular resort is still holding its own. Mr. T. J. West has set the standard of perfection as regards a kinematograph show, not only with the pictures but also with the music.

Hamilton, N.B.

VICTORIA HALL (Manager, Mr. T. Wade; operator, Mr. J. Cottright).—A fine lot of pictures are shown here (supplied by Butcher & Sons), the stars being Julius Cæsar and The Two Friends.

Jarrow-on-Tyne.

THE KINO (Proprietor, Mr. Dixon Scott; manager, Mr. J. R. Scott).—Mr. Scott's weekly films of the school children in the district have proved very popular, especially with the ladies. "Hoo canny they are, bless them," remarked one lady, on seeing the infants depicted on the screen.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. A. Clarance).—Another good bill comprises The Woodchopper's Child, Bertha's Birthday, He Tried On Handcuffs, A Wheelbarrow Race, The Chink of Gold, A Good Action Rewarded, Strong Arm of the Law, Through Georgia, and The Way of the Cross.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam and Paull; manager, Mr. G. Paull).—This hall is being made still more comfortable by the installation of special heating apparatus. This week's bill is headed by that fine film Nero.

Kettering.

VINT'S ELECTRIC PALACE.—Mr. A. Brogden, the general manager, reports that only opened a month, the receipts of both houses have been doubled, although there are three picture shows in the town. The program is enlivened by four variety artistes and a really excellent entertainment is produced. We are glad to note that the prices of admission are 9d. and 1s.

Llandudno.

PIER THEATRE (Manager, Mr. S. Hughes, jun.). — The feature films here are The Drunkard's Reformation, Through the Child, Bobby the Boy Scout.

Liverpool.

NEW CENTURY PICTURE HALL (Managing director, Mr. Sydney H. Carter; resident manager, Mr. F. A. Parker).—The principal item is a very powerful story entitled The Sultan's Power.

THE WESTMINSTER MUSIC HALL, (lessee, Mr. F. E. Weisker; manager, Mr. J. Nelson Bramble).—An Alpine Echo is the title of a most realistic story of home life in the Alps. The desertion of the first love, and the subsequent reconciliation is exceedingly well acted.

Monkwearmouth.

WHEATSHEAF HALL.—The New Animated Picture Company are showing, among other good films, Sexton Blake, Confidence, Foolshead, or the Interrupted Meeting, General Baden-Powell Reviewing Boy Scouts, A Glass of Goat's Milk, Bobby the Boy Scout, and Jones and the Lady Book Agent. Mr. J. Donaldson is the operator, and the descriptive lectures are given by Mr. Cecil Webb. Mr. E. Dodds superintends the musical arrangements.

Middlesbrough.

THE CLEVELAND PICTURE HALL (Lessee and manager, Mr. Thos. Thompson).—Nero was the principal film, the remainder of the entertainment being supplied by The Leopard Queen, Suffer Little Children, Bobby the Boy Scout, Agra, Roller Skating in Australia, A Smart Burglar, The Two Orderlies, The New Cop, and others.

Neath.

VINT'S PALACE.—A point is made of "starring" the variety turns between the film subjects shown, and we would suggest that the program at this entertainment could be greatly improved by inserting descriptive matter. The mere number and titles in one style of type does not tend to popularise the films, and we make the suggestion to our friends.

Newcastle-on-Tyne.

ROYAL PICTURE HALL, Groat Market (Manager, Mr. Hall Jones).—This week Mr. Jones produces as usual an excellent program. It includes The Better Way, Wonders of Nature, The Adventures of Col. Wilson, Borrowed Clothes, Troubles of a Pork Butcher, Matthew's Spree, Rural Elopement, and The Life Saver.

Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle.)—The headlines this week are In Old Kentucky, The Prairie Fire and Saved by a Dog. Others are The Scarecrow, Adventures of an Eel, and Uncle's Day with the Children.

Stockport.

MECHANICS HALL (Lessees, New Century Co.; resident manager, Mr. Frank Gregory; operator, Mr. Frank B. Rollinson).—Good business has been done here for the last few weeks. This week the following are drawing crowds quite up to the average:—"1776" (the top liner), The Black Hand, Making a Fountain Pen, The Truant, Dancing Tabloids, His Wife's Wine, and a beautiful coloured series The Vintage Season.

Stanley.

WALLAW PICTURE COMPANY.—The entertainments at the Co-Operative Hall, Stanley, are bright, pleasing, and entertaining. The animated pictures are consistent of first class subjects, the effects also being cleverly illustrated.

DODD'S BIOSCOPE.—Travelling the district the above show and concert party are quickly making a name for themselves. Their entertainments comprise quality and quantity, and are greatly enjoyed. Mr. E. R. Hunter proves an efficient operator.

Stockton-on-Tees.

THE EXCHANGE HALL (Manager, Mr. J. Henderson).—The bill again was an up-to-date one, the subjects provided being well appreciated.

Sheffield.

CENTRAL HALL.—Messrs. Jasper Redfern had another good week with a lengthy program of humorous and dramatic film subjects.

GRAND ELECTRIC THEATRE (proprietors, The Frederick Baugh Vaudeville Syndicate; manager, Mr. Arthur Turpin; operator, Mr. J. D. Mason.)—At the top of the bill was a film of great interest, The Poacher. The Strike, A Mistake in the Address, The Broken Window, Mater Dolorosa, Housebreakers and the Champagne, A Friend of the Family, A Bad Day for Levinsky, Willie Changes with the Boss, and a smart laughter maker, The Contraband Porker, completed the program.

HILLSBRO' PALACE (Proprietor, Mr. J. C. Brothwell).—A successful program of pictures and varieties was presented to the "Palaceites" last week. The chief item was The Magician, or Satan in Prison, a smart trick subject. Sunshine after Storm, The Immaterial Man, Lost at Sea, Bulgaria and Its Citizens, The Curate, and The Student's Joke were the other well received films.

THEATRE ROYAL, ATTERCLIFFE, (Proprietors, The Macnaghten Theatres Corporation; manageress, Miss Hope; assistant manager, Mr. L. V. Waite).—A military dramatic, How the Dog Saved the Flag headed the film series last week. Other films projected were The Cabman's Good Fare, The Two Bad Boys, The Consequences of a Cold, The Hand of the Victim, Shipmates, and a great laughter provoker Pater's Patent Painter. The well-known local vocalist Miss Alice Gill again secured the appreciation of the large audiences.

RAYMOND'S PALACE, ATTERCLIFFE (Proprietor, Mr. Matt Raymond; manager, Mr. Edward King).—Supporters of the noble art assembled in large numbers last week to witness the now world-famed Johnson-Burns Fight for the Championship of the World.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—The Dance of Death, Tragic Course, and The Palm Groves were the film subjects of interest Mr. Howson presented to his patrons.

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Southend.

PRINCES' HALL (Manager, Mr. A. Leverick).—Vulture of Syria, The Legend of the Stars, Inventions of an Idiot, Nana's Mother, Fatal Flirtation, The Curfew Must Not Ring To-night, The Meanest Man on Earth, Dissolving the Government, are the films here.

THE VICTORIA HALL is showing Dash to Death, Barrel of Wine, Night before Morning After, The Broken Violin, Last Look, Wedding at a Fair, The Unlucky Picnic, etc.

ELECTRIC THEATRE.—The attractions here include, The Animals' Hospital, The Vintage Season, Wand of the Devil, Penalty of Beauty, The Spy, The Suicide Club, Filial Devotion, and In the Land of Goldmines.

PIER PAVILION (J. Blewitt, manager).—Boyhood of Vidocq, Things Arrange Themselves, A Bad Day for Levinsky, Two Friends, and A Nobleman's Dog, are shown successfully here.

SOUTHEND PICTURE PALACE.—A good list of films includes Ways of Man, Faithful Fool, A Man Without a Country, Poisoned Flowers, Married in Haste Terrible Infant, Chess Players, What a Wig Will Do, and Convict's Nightmare.

KING'S HALL WESTCLIFFE.—Aviation at Blackpool is the headliner, supported by Ma-in-Law's Honeymoon Chase, Animated Cotton, Andrea Chenier, Gambling Fever, Right to Love, Kidnapped King, Pair of Trousers, When Jack Got His Pay, Is Your Wife Always With You, Judith and Holopherne, and Cyclist and the Witch.

Swansea.

PALACE and SHAFTESBURY (Manager, Mr. Wm. Coutts).—The films shown here this week are: For His Conscience Sake, Between Two Fires, The Sculptor's Statue, The Temptation, Remorse, Through the Child, Borrowed Clothes, Repentance, An Audacious Escape, The Dragon's Helmet, How Potts Backed the Winner, Primitive Costumes, The Making of Honey, Princess Nicotine, Denmark Fiords, and Sleeping Pills.

Wallsend-on-Tyne.

THE DONALD'S PICTURE HALL (Proprietor and manager, Mr. T. F. McDonald).—Business is booming. On Saturday would-be patrons were being turned away twenty minutes before the commencement of the show. The splendid program submitted this week includes Sexton Blake, The Fisherman, Charming Children, A Smart Servant, In Old Kentucky, and The Watchmaker's Invention. The excellence of the pictures is due to the smart operating of Mr. C. Wilson, and Mr. W. F. Wynn is a fine pianist.

TYNE PICTURE HALL (Director, Mr. T. McHarg; manager, Mr. W. Uteridge).—The feature film is Julius Cæsar.

ROYAL (Director and manager, Mr. T. McHarg).—Mr. James Travers, the operator, projects a good picture, and the incidental music played by Mr. Luke (pianist) adds to the success of the pictures. The starred item this week is In Old Kentucky, and is supported by Agra in Bengal, Rooms to Let, What Happened to a Barrel of Wine, Uncle and the Children, and The Old Shoemaker.

Whitehaven.

MARKET HALL (Manager, Mr. Victor Branford).—Here this week are being shown Indian Runner's Romance, Nero, Indian Trailer and Child of the Forest, and Blackpool Flying Week are the premier pictures. Others are The Invisible Dog, Some Water, Please, His Wife's Wine, Sammy's Purse, Uncle Reuben's Courtship, The Cuff Button, Auntie Returns from America, and Machine Oil.

West Hartlepool.

PALACE THEATRE AND PICTURE HALL (Proprietor, Mr. George Black; manager, Mr. F. G. Hill).—The following fine program was submitted to packed houses. Before the Mast, Comata the Sioux, The Gorges of El Kantara, Why Jones Couldn't Sleep, and A Good Action Rewarded.

PARK PICTURE CO., Ltd. (Manager, Mr. W. Dale; lecturer, Mr. Harold Mitschke; musical director, Mr. Bert Bertram; operator, Mr. Grantham).—Another up-to-date selection of subjects was on the program during the week, the headliner being The Death of Duke d'Enghien, a very fine dramatic picture which met with universal approval. Another picture also meeting with full appreciation was A Modern Highwayman.

NORTHERN PICTURES, Ltd., had in their program Before the Mast, Latham's Flight at Blackpool, The Redskins, and numerous others.

CANADA PICTURE PALACE (Manager, Mr. James Burley).—The two principal pictures were In Old Kentucky, and Suffer Little Children. The remainder of the program, a comprehensive one, consisted of A Merry Widower, The Gorges of Kantara, The Children's Friend, and a quartette of screamers. Crowded houses still continue.

London and Suburbs.

Holloway.

PARKHURST THEATRE (Manageress, Miss Fuller).—A capital bill again this week, including A Dash to Death, Elephant Hunt, Leopard Queen as feature films, supplemented by The Smart Burglar, Roller Skating, Through Georgia, New Cop, Souvenir de Paris, and An American Marriage.

Victoria.

WILTON HALL, Biograph Theatres, Ltd. (Manager, Mr. A. Bond.)—Large audiences assemble nightly to witness Uncle's Day with the Children, Mexican Gratitude, Kidnapped King, Up the Pole, Farmer's Son, Black and White Mice, Octavius, Farmer's Friends, In the Land of the Guitarios, Lady's Companion, Oh! Uncle, Poor Mother, His Wife's Visitor, and Hudson Fulton Celebration at New York.

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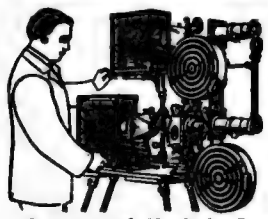

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THE ENGLISH CLOCK MAKING INDUSTRY.—Not since the issue of The Birth of a Big Gun has an industrial subject been seen which comes up to the standard of this further Lion's Head subject. An industry, the operations of which were particularly difficult to film, owing to the small size of much of the material and many of the tools, is shown with such vividness, that even after seeing it once through, the most careless onlooker can hardly help carrying away a good deal of information on the subject of clock making. In most of the scenes, the lathe or bench is shown at close quarters, and remarkable good quality having been secured, the smallest detail of each process can be followed. The first scene shows sheets of metal being fed into a machine which prepares them for the subsequent processes. The stamping of blanks for the wheels of the clock is next shown, then the milling of the cogs, everything being done by specially designed and intricate machinery. Then a glimpse is given of another lathe which, under the superintendence of a workman, is turning steel pinions. Yet another device is employed to automatically wind the springs which form an important part of the mechanicism. One of the most interesting scenes then follows. A workman is shown with the various parts which have been seen in course of manufacture before him, and proceeds to assemble them. The clock now only lacks a case and dial, and further interesting scenes show these in course of preparation. The dials are cut, and the letters painted on it, while the wooden frame is turned on a lathe to the requisite pattern. Another workman is shown fretworking a design for the panels, and then the complete clock—of British workmanship throughout—is seen. A series of views, which show the stages of constructing of a large church clock, add further interest to the series. In this case the dial is some 6ft. in diameter, and the processes, though similar to those already illustrated, are of course on a larger scale, and call for special machinery.

Pathe Freres.

THE LADY WITH THE CAMELIAS.—Armand Duval, a young man of a good provincial family, is introduced by a friend one night at the Opera Comique, in Paris, to Marguerite Gautier, a beauty whose physical charms have dazzled Paris for some considerable time. His evident admiration being not altogether unacceptable, Marguerite invites him with other friends to supper. Duval makes the occasion one for a frank avowal of love. Marguerite confesses to returning his sentiments. Meanwhile Armand, despairing of ever being able to heap upon his adored one the gifts that others do, writes to her of the necessity of parting, but Marguerite's action in dismissing her most constant admirer brings him to her side once more. Duval's father writes to Marguerite that his son's career will be blighted unless a parting is effected, and induces her to leave him, but contrary to his expectation the enraged Armand merely throws himself deeper into the vortex of fast living. Some years later Armand again meets Marguerite, and reviles her for what she did. Marguerite, however, is in the throes of a wasting disease, and although her beauty remains unimpaired, her end is gradually drawing near. Armand, hearing of this, bitterly repents of his harshness, and Marguerite dies happy in the knowledge that she has regained his love.

THE JOCKEY (S.C.A.G.L.).—A very fine film with some fine racecourse scenes, and a plot clearly defined. Osborn, the trainer, is asked by an old friend to complete the training of his nephew, Jim Blackwood, and Jim finds himself very happy, graced by the presence of the trainer's pretty daughter, Kitty. His career opens with every promise of success. Some months later he is selectd to ride Sunbeam, the favourite in a forthcoming big race, but pitfalls are in his path, and unluckily our young friend succumbs to the temptation of a bribe offered by Sam Marsh, a shady bookie. Kitty, warned that trouble is impending, has been keeping a close watch on Jim, and hears the compact between him and Marsh. She resolves to save Jim's honour, and changes the horses in their boxes, so that when Jim comes to inoculate Sunbeam he all unknowingly operates on the wrong horse. The great day arrives and the favourite wins, to the mingled rage and bitterness of Marsh. In the evening an angry scene takes place between him and Jim, but Kitty intervenes and discloses the truth.

WHEN PRISON BARS AND FETTERS ARE USELESS.—This is a very clever and amusing trick film. A pickpocket is arrested, and as he is an unusually wily customer he is bound by fetters and chained to the wall. Speedily putting these off, he is locked up by the enraged warders in a chest, but escapes, and is finally thrown into the river tied up in a sack. Coming up from the water again, perfectly dry and safe, he makes a bicycle for himself and rides off furiously, springing ultimately on to a passing train which bars his passage. Reaching the river again, he descends on his machine, performs a few evolutions in mid-air, the reflection of the bicycle showing up clearly on the face of the water, and then lands in a sumptuous room. The police follow, but are baffled by the continued disappearing tricks of the clever thief, who dissolves from view and reappears in the most unexpected places.

THE SEARCH FOR GLORY.—Butterfingers, who is haunted by dreams of the performance of some great and noble deed which shall bring him fame and glory, recklessly runs unheard of risks, but only succeeds in making himself an object of ridicule. Thus, he stops the runaway horse of a four-wheeler, to the disgust of the jehu, who had retired into the interior of his vehicle to indulge in forty winks. An object that looks like a human body is next recovered by Butterfingers from a watery grave, only to turn out to be a practical joke, and so the merry tale goes on, until the seeker after glory has the good fortune to pick up the shiny topper of a Government Minister, which the irreverent wind has carried off. In a few hours' time Butterfingers, learns to his unspeakable joy that he is to be decorated, and that at last he has gained the glory for which his soul hungered.

THE CELEBRATION OF YOKOHAMA'S JUBILEE (colour).—A perfect riot of gorgeous colouring, glittering accoutrements, fantastic costumes, and gay processions. In 1859, Yokohama, which to-day contains about 500,000 inhabitants, was nothing but a fishing village, and the celebration of the Jubilee of the opening up of the town to commerce and European influence was recently celebrated with truly Oriental pomp. Besides emblematical cars, the procession through the streets included long lines of fishers, geisha girls, cross-bowmen, and various historical characters, forming a perfect kaleidoscope of swiftly changing colours.

A MARRIAGE IN AUVERGNE (colour).—This is an interesting little local film. We see the guests, the men with favours in their low hats, arriving at the bride's house, and afterwards watch the bridal procession wending its way through the narrow, dim streets to the unpretentious-looking Town Hall, where the civil ceremony is to take place. The religious ceremony follows, and the procession then makes its way back to the feast which has been prepared. Toasts are heartily drunk, and soon the guests begin to foot it in right good style to the strains of some beloved air of Auvergne, whilst the newly-wedded pair look smilingly on.

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Vitagraph Co. of America.

THE LITTLE FATHER.—Mrs. Northfield has been left a widow with three children to support. Only the eldest, Robert, is old enough to aid her, and he makes precarious earnings delivering papers. Mrs. Northfield sets out to deliver a dress to a fashionable patron. Some minor changes are required to be made, and the tired seamstress works on in her patron's room. The latter hides her jewels, and forgets that she has done so. That evening she is dressing for a theatre party, and cannot find her gems. On purely circumstantial evidence, poor Mrs. Northfield is sentenced to a prison term. Bobby sells most of the furniture to a second-hand dealer, and with the proceeds becomes the proprietor of the newspaper business. With his childish enthusiasm and courtesy he builds up a large trade. Some time after Mrs. Aldcorn discovers her jewelry, and she and her husband lose no time in obtaining Mrs. Northfield's release from the remainder of her sentence.

THE MARBLE HEART.—Phidias, the sculptor, has completed a remarkable group of statuary. He sues for the hand of the beautiful Phryne, but she prefers Gorgias, a man of great wealth. Diogenes views the progress of events with quiet cynicism. Gorgias offers to purchase the group, but Phidias is unwilling to sell it to his rival, and Diogenes proposes that the choice be left to the group. The marble women wake to life at the clink of Georgias' gold, and Phidias, heart-broken, falls lifeless upon the ground. In the play proper the characters are seen in modern dress, but with their old characteristics. Raphael is the reincarnated Phidias and Phryne now is Marco, the woman of the marble heart. Georgias is known as Veaudre, and Diogene as Volage. Raphael, a young sculptor, meets and falls violently in love with Marco, to whom he is introduced by his friend Volage. Marco despises Raphael's poor offering of flowers and sends him away. The gossip of her friends lead her to believe that Raphael is in love with Marie, the little peasant girl, and the imperious woman, realising her love at last, determines to win him back. But in his absence Raphael's mother has died, and the second shock, so closely following the first, is too much for his frail physique. Marco comes to find Marie weeping over the dead body of the man both women love.

Hepworth Mfg. Co.

A COWARD'S COURAGE.—A sweet, pretty girl is looking outside a fire station for her sweetheart, and attracts the attention of a burly member of the force, who tries to put his arms around her. The girl pushes him away, but he persists and she calls for her lover. A short bout ensues, and the faint hearted lover soon gives way before his bullying rival. The girl is disgusted at her lover's weak defence and declares she will not marry him. Inside the station all is quiet, most of the men are fast asleep in their bunks, when a call arouses them and there is a smart turn-out. It takes but a short time to harness up and drive to the fire, which happens to be at the girl's house. The cottage is well alight when the men arrive, and the father tells of his daughter's peril in the room above. Now is the lover's chance, and he dashes up the ladder. Although he is blinded and impeded by the smoke and flame, he finds the unconcious girl on the floor and safely drags her to the window. Both girl and fireman soon recover, and the girl immediately thanks her rescuer. He pleads again for her hand successfully, and the day is named.

A STREET ARAB.—A poor lad with an accordion and a small dog is seated by the roadside resting for a while, when a lady passing near, without noticing it, drops her purse. The small dog in rummaging about picks it up in his teeth and brings it to his small master. Meanwhile the lady has discovered the loss. She calls to a policeman and requests his assistance. The policeman notices the boy and immediately seizes him. At the station the boy is imprisoned in a cell with a barred window, from which he can look into the roadway, and here he observes a carpenter trudging along with a bag of tools. He requests the loan of a file. The man is touched, but shakes his head and passes on. The little dog, after waiting awhile, jumps out through the bars and dashes after the carpenter. The latter is seated by the roadside when the dog reaches him, and the artful little animal begs pathetically and repeatedly. Remembering the dog belongs to the small prisoner, the man is touched by the appeal, and taking out a small file holds it to the animal. The dog grasps it in his teeth and dashes off back to his master. The lad soon cuts through one of the bars and quickly makes his exit, when he walks towards a river. Just above him is a bridge, and a careless nurse places her charge, a small mite, on it for a moment. While she has her attention drawn aside for a second the child pitches over into the water. The ragged lad does not hesitate, but plunging in, safely rescues the little bundle and restores it to the half-fainting nurse. The woman takes the lad and child home, where she relates the story to her mistress, who rewards the boy for his plucky service. Twenty years later he has greatly prospered, for he marries the little lass he rescued.

Nordisk.

A BOY HERO.—A fisherman has to go out in a heavy storm. In the evening, after the fisher fleet returned, as he had not come back with the others his boy Robert would not go to bed without making an attempt to find his father. Quietly he makes his way down to the beach, takes a boat and rows out into the storm. In the distance he sees a boat up side down. After some trouble he succeeds in getting near to the wreck and takes the man, his own father in his boat.

R. Prieur.

A NOBLE FORGIVENESS.—In a fishing village in Normandy two of the fishermen fall in love with the same lady. The one who is unsuccessful in his wooing waylays the lady and, when her accepted lover comes to the rescue attempts to stab him. The lady places herself, however, between the two and thus shields her lover from the fury of his rival. Some time after the fleet sets out. The two rivals are shipmates and the unsuccessful lover attacks his more fortunate shipmate and during the struggle, stabs him with a knife. When the crew rush up he dives overboard. It is in the hospital ward that next the rivals meet. The wounded man is visited by his assailant who begs for forgiveness. When the lover is at home again in the house of his fiancée's parents the rejected lover brings a casket containing a fine pearl necklace and begs the happy pair to accept it as a peace offering.

THE PERSISTENT LOVER.—A Piccadilly Johnnie falls in love with a young lady he meets in the park. He endeavours to get her to accept a flower as a small token of his regard but is not successful in this and so follows her to her house. Here, disguised in turn as a painter and a carpenter, he gains access to her rooms. His persistency leads him into several scrapes, but at last his chance arrives. The young lady is attacked by a gang of hooligans and the lover rushes upon the scene, saves the lady and gains his end.

THE DRAGOON'S HELMET.—There is a wise saying that warns us against interferring with other people's property. If the cook had remembered this when she donned her young man's helmet she would have saved herself considerable trouble and excitement. She did not stop to think of this the day she entertained the gay dragroon and jokingly donned his helmet. The time arrives for the dragoon to be back at quarters and then it is found that, in spite of all efforts. the helmet will not come off so the lover is obliged to go to the barracks without it. The poor cook is now left to her own devices to get the headgear off, and in searching for somebody to help her she has amusing though rather unpleasant adventures. In the street she runs into a baker and a sweep, who are lighting their cigarettes, and is buried beneath the soot that is let loose out of the sweep's bag. She demolishes a newspaper stand where a young swell is courting the pretty newsagent, disturbes some fishermen and finally finds herself in the midst of a team of footballers. They get a motor to which they tie the helmet and thus get it off.

The Gaumont Co

THE FISHERMAN'S DREAM is another prettily-coloured subject with many clever trick effects. A fisherman failing to get a bite, falls asleep on the bank of a stream. Immediately a number of transparent figures appear, seizes the sleeping man and carry him out upon the water, on which they walk with the greatest ease. An enormous cooking-pot is then produced, the man is dropped in, a fire lighted underneath, while the figures dance around in glee. A cloud of steam from the pot shows that the cooking-process is completed, and then the portions of the victim are taken out of the pot and strewn on the ground. The spirits vanish and then the fragments magically fly together, and the fisher awakes to find that it has only been a dream and that his feet are in the water. The effects of the sprites walking on the water is one which we do not remember to have seen before, and very cleverly done, while the colouring of the surrounding scenery is particularly effective.

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THE LIFE BELT is a pretty little dramatic story with some interesting glimpses of very fine scenery. A fisherman, who is in such poverty that he is daily expecting to be sold up by the landlord, one day, while about to launch his boat, finds a cradle, which, supported by a life-belt, has been washed ashore from a wreck in the neighbouhood. Despite his poverty he adopts the child which it contains. At last, however, creditors become pressing, and a sale of the fisherman's effects is seen in progress at his cottage. One thing after another is disposed of, and at last the auctioneer comes to the life-belt and holds it up, asking for a bid. The fisherman is anxious to keep the belt, on account of its associations and tries to snatch it from the salesman. Both pull, with the result that the life-belt breaks in two and is seen to be hollow and to contain a bundle of bank-notes and a letter saying that they are intended to recompense the finder of the child. The notes are used to pay off the fisherman's debts, and the household goods are restored to their places again.

THE MAKING OF A VIOLIN is an industrial subject of rather a different kind to those we are accustomed to. There are none of the accustomed views of intricate machinery, the whole of the operations being performed by two workmen, whose bench is shown on a large scale in each scene. Everything is shown, from the marking out of the body of the violin to the final fitting together, varnishing and the fitting of strings, bridge, etc. An interesting conclusion shows the completed instrument in its case undergoing examination by the foreman.

THE LATEST TRIUMPH OF SHERLOCK HOLMES is a really clever skit at the expense of some of the infallible detectors of crime with whom fiction and living pictures subjects have made us only too familiar. Scene I shows us the trusted clerk absconding with a bag full of notes and gold. In scene II Holmes, who has read of the robbery in the newspapers, call on the victim, a prominent banker, and offers his assistance. One of the peculiarities of Conan Doyle's hero is satirized in this scene, his fondness for strong tobacco. As he enters the banker's room he keeps his pipe in his mouth, and puffs the smoke into the other's face while they are talking. Then he gets hot on the trail, creeps about the room, measuring and examining everything with a tape and magnifying-glass, and at last finds a cigar end, the odour of which he traces to the railway station, where, sure enough he runs up against the absconding clerk, disguised in a big beard. The latter takes to his heels on seeing Holmes and after shaking off pursuit enters a tobacconist's to buy some cigars. He is outwitted, however for the irrepressible detective bobs up from behind the counter and covers him with a revolver.

BARCELONA THE SCENE OF FERRAR'S EXECUTION is the title of a travel subject which should be of great interest to audiences after receut happenings in Spain. A very good panorama of the docks opens the film and an almost bird's-eye view is secured of the town. Some interesting street scenes follow, and finally the fort is visited, one of the large cannon being seen on a large scale.

Itala Film Co.

FOOLSHEAD, whose humorous possibilities seem by no means to be exhausted, makes this week an appearance as a successful lover, his latest adventure bearing the title, FOOLSHEAD BETROTHED. In Scene I. he is seen making love from his attic window to a young lady in a room in the opposite house. At last he ventures upon greater intimacy and, obtaining a plank, walks across into the lady's chamber. The two are interrupted in their love-making by the appearance of the girl's father, and Foolshead makes a hasty exit across the plank. The father, to prevent another meeting, decides to place the girl in a convent, and in due course she is conducted to one of these institutions. The girl, once confined, the father repents his harshness, and gladly welcomes the offer of Foolshead to rescue her. The latter makes a breach in one of the walls of the building, and forces an entrance into a class-room, where his sweetheart, with other pupils, is undergoing instruction. The other girls scatter at the sight of a male, and Foolshead thereupon resorts to the dormitory, and safely lowers the girl and himself to the ground by means of a rope, hastily improvised from the sheets.

GOOD FOR EVIL is a dramatic subject from this firm. A workman in a quarry, who has stolen some money from the owner's pocket, is successful in diverting suspicion on to one of his mates, and the latter is imprisoned. While he is serving his time the real culprit's little daughter is seen with a number of young companions playing in an outhouse. They find a box of matches, and the natural result is that the hay in the place catches fire. The girl's two companions run away and leave her there. The prisoner has meantime been released, and asks for assistance from the wife of his old comrade. While he is speaking to her, the two children run up with news of the fire, and the ex-convict at once rushes to the hut and rescues the girl. When the father returns he is told the story, and at once recognises in the rescuer the man he has wronged. He implores the latter to make his home with them, and the pleading of the child at last induces him to do so.

The Cines Co.

MY DAUGHTER is a pathetic little story, full of dramatic interest and of excellent quality. The story opens in a wood. A governess and child are resting near a lake. The child leaves her governess to play, and finally, wanders away, accompanied by her faithful dog. She meets a gipsy, who carries her off, and throws her hat into the lake to give the impression that she is drowned. The governess, horrified, rushes back to impart the awful news to the mother, with the result that she goes raving mad. The child and dog manage to escape, and make their way to a forester's cottage in a wood, where the child is taken care of. The gipsy attempts a burglary at the mother's house. He is caught in the act, and the bracelet the child was wearing when she disappeared is discovered round the gipsy's neck. He confesses the abduction of the child, and conducts them to the forester's hut where the child is recovered. They joyfully return home, the joy of the reconciliation restores the mother to her reason, and the scene ends with the child in her mother's arms.

RUDOLFO HAPSBURG is a beautiful art film, full of artistic merit, and contains many wonderful vanishing effects. An hermit is kneeling at prayer in his cave, when he is called away to the bedside of a dying friend. He sets off, and arrives at a ford which he is unable to cross. Rudolfo with his retinue arrives, with the intention of crossing on horseback. He offers his horse to the hermit, and waits his return. The holy man blesses Rudolfo, and predicts that he will very soon be chosen emperor of a dual kingdom. We are next shown the selection of Ruldolfo by the Electors as Emperor. The elaborate ceremonies and ancient customs involved in the investure of the insignia are shown with wonderful magnificence. In the midst of the ceremony, a minstrel enters to sing praises of the newly-elected Emperor, and is transformed into the hermit. He again blesses Rudolfo, and suddenly vanishes, leaving the emperor in the midst of his courtiers.

Selig Mfg. Co.

THE BLIGHT OF SIN.—Jim Langdon, the honest and big-hearted husband, pondered long on the seeming coldness of his wife, little dreaming that the cause of it all is a mad and unreasonable infatuation for Joe Herndon, a gambler, who dressed well and lived at the best hotel. Poor little Mabel Langdon was dazzled by the veneer of this clever rogue, and so carefully did he plan his schemes, that the young wife places herself in the gambler's power and consents to an elopement. The opening scene shows the wife planning to leave by the early boat with her paramour. We next see Herndon engaged in a game of cards with big Jim Langdon. Jim has lost nearly every dollar and, with his domestic troubles, is driven to desperation, and he springs at the throat of his adversary, and would throttle him but for the others. Gathering up the stakes quickly, Herndon notes the time is fast approaching when he is to meet Mabel at the landing. But back in the little home a baby girl awakens, and toddles about the house to find her mother. Then, making her way to the front door, she is soon outside the house and on her way down the street, crying for her papa. Reaching the hotel, the child is found and taken to her father inside. With a cry of alarm the distracted man questions her. Then the revelation comes. Pinned on the gown of the baby is a crumpled note which Mabel had placed there. With trembling hands Jim unfolds it and reads the awful confession of his child's mother. The betrayed husband swears vengeance on the wrecker of his happiness. Old Judge Hay, a fire-eating and fearless war veteran, at once volunteers assistance. They arrive just in time to see "The Gem" swing out into mid-stream, and catch a glimpse of the triumphant Herndon and the shrinking, terror-stricken wife. A small boat shoots under the prow of the steamer, and two men fling themselves

over the forward rail. It is Jim Langdon and his friend, the judge. The gambler makes a desperate effort to elude the maddened husband, rushes below to the furnaces, and securing a burning brand, hurls it into the midst of the cargo of turpentine, setting fire to the boat, and then dives into the river. His effort at escape proves futile, and the unfortunate wretch thus ends a life of sin. Now we return to the burning boat where the crew are fighting furiously to quench the flames. A life boat is lowered, and carrying the inanimate body of his wife in his arms, big Jim Langdon and his friend leap into it, and in a few seconds are safely beyond the danger zone of the burning steamer. Back to town the saddened husband returns with his repentant and crestfallen wife. Her neighbours turn against her and flaunt her sin in her face. It is then that the big heart of her husband speaks, and makes excuses for the erring woman.

Urban-Eclipse-Radios.

The Urban Company are well ahead with their subjects for Christmas, this week issuing two, NOEL and BOBBY WIDEAWAKE the one a dramatic subject and the other a clever trick comic. Further details of these subjects will be given later.

THE HARD HEARTED FARMER is one of the chief dramatic issues for the present week. A prosperous farmer, disregarding his wife's entreaties, turns away an old beggar from the farm The latter pronounces a curse, which although disregarded, has immediate results. The first disaster occurs when the farmer, on his way to market, stops to extract a stone from his horse's foot, and, in doing so, drops his pocket-book with the money for his purchases. At market, on going to his pocket for the money to pay for a horse, he finds it gone. The second disaster is then shown, the farm catching fire, some vivid flame and smoke effects being given. The accident ruins the farmer, and in the next scene the sale of his stock and everything is seen in progress, while the one time owner, himself now a beggar, is turned out of the house. The memory of his ill-treatment of the old beggar comes to the farmer as he sits despondent by the roadside, where the figure of the old man appears and reproaches him.

No Urban list is complete without a travel subject, and this week's contribution A TRIP THROUGH BELGIUM, includes some very fine scenes with an historical interest. The opening gives some views of Brussels, the public buildings, the government offices and principal streets of which are shown Picturesque and ancient Bruges is then visited, a cavalry procession being witnessed in one of the streets. Glimpses of the River Meuse follow, and Liege and Dinant are also visited. At Ostend one of the English steamers is seen leaving the pier, while the novel industry of shrimping from horseback is also seen, some fascinating wave effects being incidentally introduced.

In the Urbanora section TINY WATER-DWELLERS is the chief issue. This is another wonderful microscopic picture, of which several remarkable examples have been previously alluded to. Like some earlier series it is hardly soothing to town dwellers, for in some of the scenes ths organisms which flourish in town water are shown. Some of the denizens of ponds and other stagnant water are the pond hydra, water-flea, rotifer and midget-fly, all of which appear fearsome creatures as magnified on the screen.

American Biograph Co.

LEATHER STOCKING.—The story starts with the Colonel and two nieces starting out to make a short cut to Fort George, accompanied by a scout, and piloted by an Indian guide, Big Serpent. This traitorous redskin is elated at the opportunity to perpetuate a long cherished revenge. Prior to the party's arrival, Leather Stocking and Uncas meet, and when they learn Big Serpent is guiding the party they are sure of his sinister intention, and the scout rushes on and tells that he had been assaulted and the horses killed. Leather Stocking and Uncas see the party through the woods, which seem alive with Indians, and the party is almost surrounded. They manage to reach the stockade just ahead of the bloodthirsty redskins. Here a spirited battle ensues, which is not destined to last long as ammunition is low. It is hoping against hope; there are but two charges left, and after that they will be at the mercy of the foe. Leather Stocking, donning an animal's skin, plunges into the river at the back of the stockade, knowing that the crafty Indians would waste no ammunition on game, but save it for the enemy. In this manner he succeeds in reaching the soldiers' quarters, where he falls exhausted after telling them of the danger of the party. The soldiers start off at once and are none too soon, for in the meantime the Indians have effected an entrance into the stockade with battering rams, and have the party tied up to trees piling brush to burn them. The torch is already applied to the brush about Uncas, and only the timely arrival of the soldiers saves his life.

PIPPA PASSES, or the Song of Conscience.—In appreciation of the poet, Robert Browning, the Biograph has taken for inspiration his masterpiece, "Pippa Passes" Our story opens with Pippa awakening in her little room, with the morning's light pouring in through the window, for the "day's at the morn; morning's at seven; the hillside's dew-pearled; the lark's on the wing; the snail's on the thorn; God's in his heaven—All's right with the world." Pippa, the little silk-winder, saunters forth with her lute to brighten life's ordeal with a song, little realising what good she is doing. The workman, neglecting his despairing wife, wiih their child, roistering at the tavern hears Pippa singing her song of peace. The words sink deep into him, and force him to return to his sorrowing wife, wiih a resolve never to err more. The next episode is that of the marrying of Jules to the Greek model, whom he believes an innocent girl. Learning her true character, Jules would have struck her down, but at that moment Pippa passes, and her song induces him to be charitable, so he resolves to save and protect her. Wending her way through the lanes, Pippa approaches the shrub-house of Luca, wherein a terrible tragedy is impending. Luca sleeps, and his wife, Ottima, is persuading her lover, Sibald, to dispatch him. With upraised dagger he approaches the couch, and the dagger is about to fall, when Pippa's song is heard. What a transformation. Conscience turns their eyes into their very souls, and how black the aspect—"God's in His Heaven—All's right with the world.' How stand we in the sight of the world?" Thus has Pippa's song averted a tragedy.

Edison Mfg. Co.

HOW THE LANDLORD COLLECTED HIS RENTS.—Grimes is positive that his agents are incompetent and that the collecting of rents is a ridiculously simple proposition. To demonstrate his convictions he takes the monthly receipt book, and starts out on a tour of his properties His experiences prove that Grimes is no exception to the general rule. His first call is made upon an able-bodied wash woman, who receives him with a demonstration lacking in nothing except hospitality. It is amateurish, however, to that accorded him at the home of the prize fighter. At the last tenement, Grimes finds himself face to face with poverty and sickness. His kindly nature asserts itself, and he voluntarily resigns his last chance of making a collection.

'TIS NOW THE VERY WITCHING TIME OF NIGHT.—Imagine yourself at the midnight hour in an old house, that has long had the reputation of being haunted One young man about town was frightened when he saw strange happenings at such a house. The aforesaid young man had made a wager with some of his fellow club members that he would sleep in the old haunted house over night. His friends engaged a professor of sleight-of-hand to take them to the haunted house, and give an exhibition of his feats of magic for the benefit of the adventurous young club member.

THE ORDEAL.—This film deals with the second chapter in the reformed life of Victor Hugo's Hero, Jean Valjean, whom we first met in "The Price of a Soul." The story is one that tells of a splendid triumph over as terrible a temptation as a human soul is ever called upon to pass through, and the simplicity and strength which makes the story and the characters almost Titanic in Victor Hugo's narration have been preserved and carried out in the production of this film. It should prove a worthy successor and provide even greater dramatic intensity and suspense than "The Price of a Soul."

J. F. Brockliss.

NAPOLEON'S GAME OF CHESS. — After a very busy day Napoleon is seen returning through a wood to his night quarters, with a number of his staff. We are then introduced to an Austrian clergyman and his daughter, who is engaged to an Austrian officer. The officer has been imprisioned in a barn from which he manages to escape. His fiancee and her father are aroused by a knock at the door. They at once go to see who it is, and the Austrian officer stumbles in wounded and exhausted. In the meantime Napoleon, who has taken up his quarters at an old inn, is in a very moody frame of mind, so his

aide-de-camp suggests a game of chess. The aide-de-camp makes inquiries, and finds there is a clergyman living near who is supposed to be a very good chess player. Napoleon challenges the clergyman to a game of chess. The clergyman defeats Napoleon, who is very much surprised at his skill, and promises him any favour he likes to ask, if he can beat him during the next game. Just as the game is finished and Napoleon is again beaten, one of his officers points to the blood marks on the floor which lead to the old linen-press. The Austrian officer is found and brought forward, and then the clergyman reminds the Emperor of his promise, which is fulfilled.

THE SWIMMING MASTER.—Freddy, a young man who is on his holidays, has been persuaded by some of his friends to take swimming lessons. He enters a machine and prepares for his first lesson. Poor Freddy is dropped into the water, and the two attendants hold him most of the time under water, and Freddy is being slowly but surely drowned. One of the attendants who thinks it is rather a dry job, offers his pal a drink. When they have finished their drink it suddenly dawns upon them that they have missed Freddy, and they begin to search for him. Presently he is fished out more dead than alive, having swallowed gallons of sea water. On his recovery he tells the crowd who have gathered round how he has been treated, and sets about his instructor, a crowd of bathers join in, and they chase the poor instructor down to the water, get hold of him, and give him a thorough good ducking.

W. Butcher & Sons.

KATE'S REDEMPTION.—Kate is the only daughter of a country farmer. She makes the acquaintance of a smart fellow from town, and her honest lover is rejected to clear the way for her false friend. The latter persuades the girl to leave home. The lover decides to leave the village to search for her. Kate has now arrived in town and is taken to the office of her false friend, whose employer decides to engage her to fill the vacancy. Her evenings are being spent in a low restaurant amongst extremely undesirable company. It is here that her old lover finds her one evening surrounded by doubtful companions of low moral standing. A scene of great animation and gaiety is in progress, whilst in the rear is depicted a common dancing saloon. Kate evades her old lover, and succeeds after a struggle in escaping. Her late hours and fast life are telling on her health, and upon arriving at the office one morning very late her employer discharges her, and she is turned into the street homeless, and she soon sinks to the lowest depths of a homeless life. She is discovered on a park bench by a kindly policeman, utterly exhausted, and her condition necessitates immediate action. He assists her to a friendly coffee stall and it is here that her old lover, who has spent endless days in search of her, comes on the scene. Notwithstanding the evidence of her immoral life, he takes charge of her, and thanking the policeman for his kindly services, departs for home. She returns to her old home broken-hearted and thoroughly repentant.

Warwick Trading Co.

A MOTHER'S HEART shows a little girl and a mother at home. The youngster is going to school, and it is difficult for the mother to let her go, her love is so great. As the child leaves a vision of the Tempter appears laughing sardonically. A well-dressed man enters and makes violent love to her. As she repulses him, he swears if she will not give him her heart he will tear it from her. He suddenly disappears, and in his place appears the devil. He tears her heart from her, and departs. The mother sits as though turned to stone. Her daughter returns from school. The mother repulses her child, and bids her begone. She leaves her home crying bitterly, and meets a fairy who, learning the little girl's trouble, tells her she can save her mother herself. She gives her a magic scarf, and tells her when she is in danger or difficulty, if she waves the magic scarf she will be safe. She bids her make her way to the Devil's castle, "and when you have overcome him, you can return to your mother, who will receive you as lovingly as ever." The child overcomes many difficulties, and finally reaches the infernal regions, where she, by the aid of the magic scarf, recovers her mother's heart. As the fairy predicted, she is received with a loving embrace, and the fiend's power being at an end through the fairy's intercession all end happily. This is a wonderful film, and contains many startling and weird effects. The glimpse of the infernal regions is marvellously well done, and the illusory items are capital. This film should be a good attraction at any time,

LEMON GROWING IN SICILY is a vigorous set of pictures showing all the phases of this industry. We see the natives gathering the lemons, picking and sorting them, peeling and pressing, weighing and packing for the export trade. Finally we see the vessel laden sailing over the sea. This film is full of life and activity, not a dull moment in it, and the scenery is lovely.

THE MERRY WIDOWER is a rollicking comic, full of good humorous situations, depicting the hero's troubles in a hunt for a second wife. NOT WANTED ON THE VOYAGE, the story of a tramp's adventures as stowaway on board a steamer, is another mirth provoker. THE TENDER-HEARTED DRUNKARD (humorous with a touch of pathos) it an attractive short film. THE LUCKY NUMBER is a strong moral story full of striking incidents.

Eclair.

THE MYSTERIOUS PACKET is the title of the third adventure in the new series of Nick Carter. The ever-ready detective is this week called in to solve the mysterious disappearance of various articles of luggage from one of the railway stations. With his assistant he takes up a position in a specially-constructed case, which is deposited with other luggage at the station. At night-time, they are the witnesses of the appearance of one of the band of robbers, who emerges from a hamper, and is about to re-enter, with various articles he has seized, when he is seized by the detectives. Put in possession of the robber's plans, Nick is able to lay a plan for their capture, and when the band turn up to claim the hamper in the morning, they find a strong body of police awaiting them.

Kineto

DEEP-SEA OYSTER FISHING is illustrated by a film from this firm, which has published so many of the most successful natural films recently issued. Every detail of an important industry, of which comparatively little is known, is shown. Fishermen are seen embarking at Whitstable on a trawler, which hoists sail and makes for the beds. The dredges are thrown out, and hauled in filled with oysters, a close view of the catch on deck being given. They are carried to the shore by boat, and the packing-houses are next illustrated, where the bi-valves are, after sorting, made up into barrels. The barrels are then put on a train for London, and the end of the oyster is seen when it makes its appearance on a London supper-table.

Essaany.

JUSTIFIED.—The story of Mr. and Mrs. John Seymour is the old story of love lost after marriage. In the closer intimacy which marriage offers, Mrs. Seymour finds her husband is not the man she thought he was and ceases to love him. Her husband, on the other hand, loves her passionately and overlooks her shortcomings. Mrs. Seymour, finding the company of other men more pleasant than that of her husband, becomes infatuated with one Paul Hazleton, with whom she has been intimate before her marriage to Seymour. They occasionally meet secretly, and the love grows. Seymour suspects his wife of unfaithfulness, and lays a plan whereby he may verify his suspicions or prave them groundless. One day Seymour leaves the house, and a short time after his departure, Hazelton appears. A moment later a step is heard on the stair and the maid excitedly enters the room and informs them that Seymour has returned. There is no escape from the room and for want of a better hiding place Hazleion secrets himself in the trunk. Seymour enters the room, a slight movement in the trunk satisfies him of the wherebouts of the intruder. Maddened by jealousy, he draws from a drawer in the writing desk, a revolver. He tells his wife that he desires to show her some expert marksmanship, makes a bulls-eye from a sheet of newspaper and requests her to place it on the truak. Horrified, she refuses to do so and her husband forces the paper into her hand and compels her to place it upon the trunk. Then he raises the revolver and fires.

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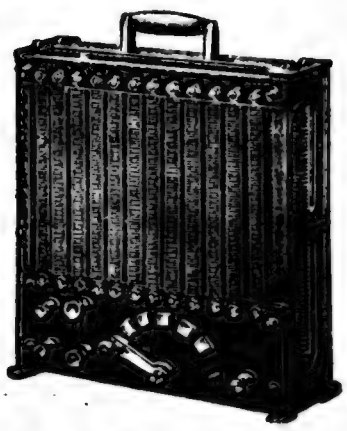

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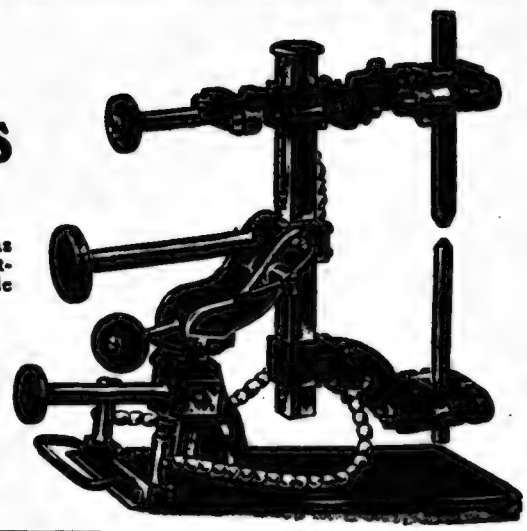

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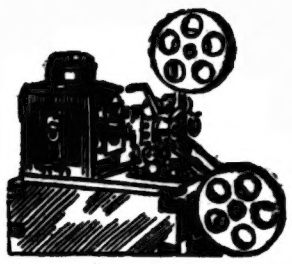

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The Innkeeper's Avarice, dram...	490
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The Thaw Tragedy, dram.... ...	950
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Lilly's Cough Mixture, comic ...	365
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The Two Guides, dramatic ...	365
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Good for Evil, dramatic	695
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The Dismissed Workman, dram	285
Just Plain Folk, dram	575
The Poisoned Bouquet, dram ...	476
Too Old to Work, dram	505
Avenged, dram	520
The Sentimental Thief dram ...	445
The Baron's Crime, dram	406
A Western Courtship, dram ...	565
Different Ways of Smuggling ...	560
A drama in Seville, dram ...	510
Wrongly Accused, dram	530
The Squaman's Daughter, dram	475
The Angel of the Village, dram ...	412
The Swashbuckler, dram.. ...	340
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The Xmas Raffle, comic	435
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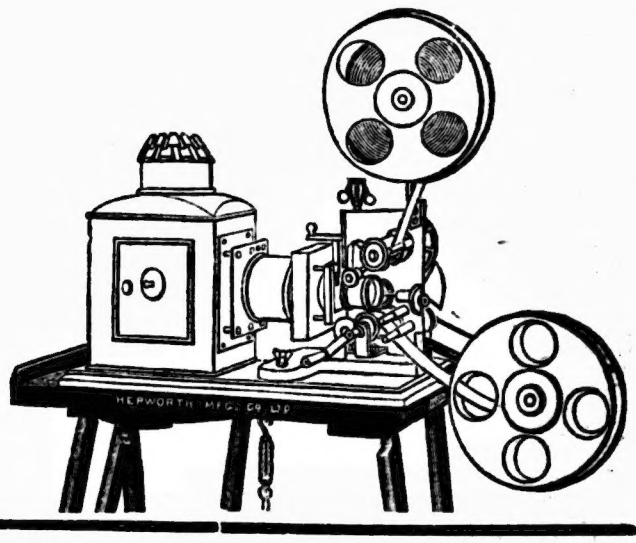

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